PRICELESS!

#9
2012

More Noize

PLEASE!!

STENCH

THE WANKYS

FUK

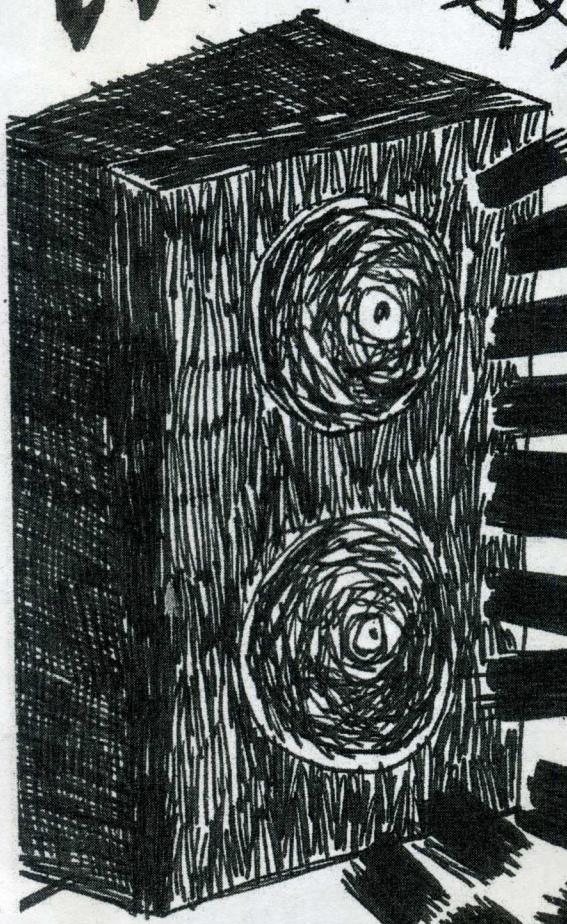
DISORDER

THE BOLLOCKS

IT BITES

PHIL

GREECE



FOR YOU

MORE NOISE 9 FUCK ENGLAND.

Contact More Noise. 31 Woodville Rd. E17 7ER London. UK.

NEVERMIND MRR – HERE'S MORE NOIZE!

Remi once said that all my good shit ends up in MRR and that I am ignoring the readers More Noize. Perhaps there is some truth in that. Because as much as I try to deny that I am not neglecting this zine, the fact is that I haven't put out a new zine for a long time. It's a fuck's worth of an arsehole to do a zine and, you know, it's the game of the arsehole. By contrast, it is so much easier to work on something and then send it to MRR. I'd probably not get the same quick and encouraging responses from bands if I'd say the interviews are for More Noize as when I say it's for MRR. But never mind. The MRR. The Bollocks. Suck Them.

Disillusions aside, I told myself that I'll do one more More Noize and then I'll see what happens. Perhaps I'll change the name of the zine and target it to exclusively to elite readers aged 30 and over, who work a minimum of 55 hours a week and whom possess no visible social skills beyond hard drinking and hard dancing. Or else I will start a CD-only label. Or better still, I might start a video company. Too many ugly vinyls are released every day. Fuck you if you came expecting me to write about them. Gah. Do it yourself! Or perhaps I shall be quiet and peacefully continue to collect hardcore punk records in the private manner of other middle-aged office workers who collect vintage football trading cards, wives and expensive wines. Thing is, afterall, I am certainly no punk messiah; shit, I am just a kid who grew up, got a job and a family, but who continued to listen to (and believe in) punk. In short, I don't have any answers (actually I do, but I ain't sharing). So here is another issue already!

Disorder and FUK are interviewed. The excuse for this disgrace is the new FUK LP which is as good as $$$. The Wankys also got interviewed, because they are still here and a new album is out now. The Bollocks were interviewed in another world, in another time and for another zine, but as I am a philanthropist I am generously offering some zine space for charity. The rest of the shit in here is for old shit. The Stench story and interview by Rich is amazing, but the band is even better. The It Bites article is a very cool feature and I love reading shit like this. Fuck you. Burp! Blurp? This is my fanzine and nevermind all the questions. Let's call it sharing and caring and then let's be done with all the hard questions. (Obviously, I have deeper motives but they're mine, and you have yours). Yes, I am just having fun.

I still believe in the ideals of punk and anarchism. Perhaps not so rigidly as I did when I was 12, but near enough. No amount of education or work, or time spent in normal society, as a parent, as a slave to a mortgage, can knock my basic trust in fucking *Peace and Anarchy*, and all the other shit that those much better writers than me call "the naivety of punk". And for those other people who so much rather spend the energy on being hip, sceptical, apathetic, and all too human, well fuck you too. I am however guilty of spending energy on hardcore punk, and therefore I have to stress that hardcore punk is hardly the most important topic in a world of starvation, wars, strife and injustice. But this is a fanzine about hardcore punk and if you want to fucking talk about this shit you should not stop yourself from going all the fucking way, even if it means writing total nonsense. For HC is nonsense. It may be really serious nonsense, well enough to die for, but it is nonsense all the same.

We also live in a world that has rejected the acquisition of knowledge in favour of quick acquisition of lazy convenience. Instead of joining that race, why don't we all say fuck off to today's' dominant modes of discourse and do whatever we feel like doing? There is no need to feel embarrassed about anything.

"anarchists are criminals seeking an ideology to justify their actions"

"geriatric icons are still aboveground"

Nine issues in and my motives in doing this zine have changed a little. Looking back I think the first 4 issues were naïve and stupid, and maybe a little pretentious, not to mention embarrassing, attention-seeking etc. Yet, I stand by everything written in the zine so far. Equally, I reject everything I have written so far. At least, I would probably write everything slightly differently if today than two or three years ago. Throughout 2012 I have slowly but surely got apathetic in the face of a million punk releases each week, whereas the first 2 or 3 years of this zine I would chased down as much of the day's new releases and then review the shit in the zine, this time around I got someone else to do it for me. But Phil's just as retarded as me so why not. Can you notice any difference? No, I can't. Win win and lose lose, it should be all the same to you. So you see, this issue is almost like a magazine, as a lot of the shit in here is by others. So what? If I ever do another issue, I will steal all the content. I herewith declare I shall not write a single word in the next issue. So what?

Incredible help has been granted from Dan Macgregor (Greek crust article), Stench interview (Rich Walker), It Bites article by Mich Hucknall, Corner for [redacted], Azusa for Stagnation photos

GABBA FOR FUK, TAF FOR DISORDA AARGH, DR WANKY FOR THE WANKYS INTERVIEW!

Phil O'Grady for reviews and for mile-long email conversations every day, thanks to everyone else, you fuckers, a special fuck you to you!

I need original first presses of these records ASAP. No bootlegs please. I will buy, steal or trade where appropriate. Write me!

Totalitär- Snabb Livsglädje 7";
The Swankys – Very Best LP;
Poison Idea – Pick Your King 7"

Asocial –Bittra Slutet EP (Dis Rec 1984)

白 – Who the Helpless 8" (Blue Jug)

SCUM – Inconstant (KWR Tape Box)

The Speakers – Excrete to the Guppies CD
Dundees – The Sex Switch Underground CD
Warp – Choice Kick Choice CD.
Ballad – Dear Punx CD
Coo – How to keep Peace CD
The Speakers - Punk Rock Disco CD

I am no collector but I appreciate bad noise. That means hell no top $$$ for these, but a better than good home for them if you're an philanthropist.

Red House – False Flexi
The Violence Youth Flak Flexi
Ruin – Drop out of the world Flexi.

IDIOTS FOR WRITING LETTERS NOT KNOWING WILL PUBLISH ANY OLD SHIT

DISINFECT

YOU GOT SHIT IN YOUR BRAIN
AND YOUR HEAD IS FULL OF PAIN
NOW ITS TIME TO REMOVE THE GERMS
WITH HARD CORE PUNK TO YOUR BRAIN BURNS

HERE WE GO DISINFECT!
HERE WE GO DISINFECT!

WE WASH & RINSE YOUR DIRTY BRAIN
MAXIMUM DISTORSION YOU'LL NEVER BE THE SAME
SEE WHAT HAPPENS WITH YOUR BRAIN
NOW YOUR HEAD IS CLEAN & SANE

HERE WE GO DISINFECT!
HERE WE GO DISINFECT???

LTD ED 1000

UK DISTRIBUTION

LETTERS

ELLO ELLO ELLO

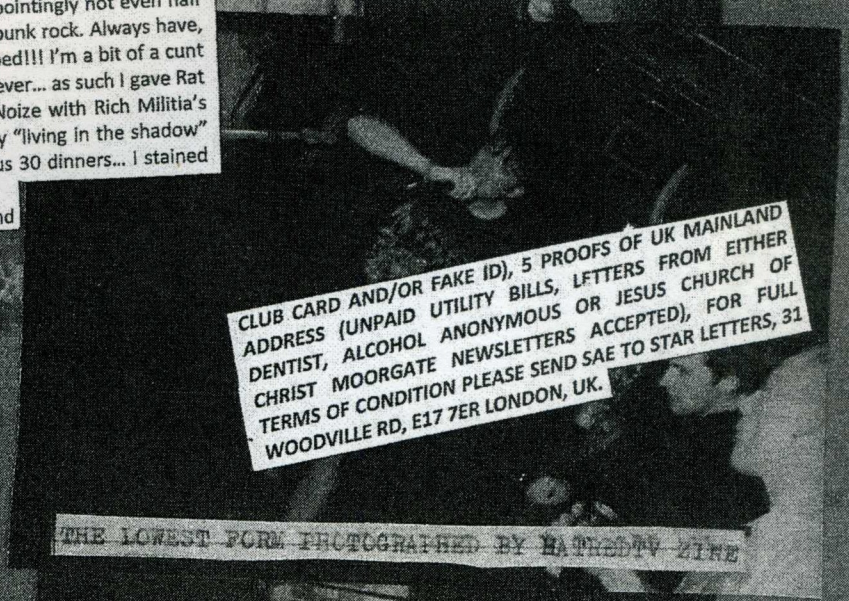
THIS ISSUES STAR LETTER & WINNER OF A CAN OF CHEAP CIDER GOES TO....

Dear More Noize,
I have enclosed a copy of our tape [Distortion Unit] for you to hate. It was rexcorded in two sessions sometime in 2006 just before the "noise punk" scene (ha ha ha!) exploided... Stumbled in 2, 3, or 4 people bedrooms. It took the world by storm or at least it dripped from a tired & worn tap that nobody listened to. The music wasn't recorded to be networked and lodged up someones arseholes then shat out as vinyl confectionary for the nodding masses to concur that it was better than wrongedly touching ones insistent and quite disappointingly not even half past turgid cock. We did it cos we love punk rock. Always have, always will... Until we're old & shit the bed!!! I'm a bit of a cunt as it goes... been honning the skill for... ever... as such I gave Rat (Discharge, Varukers) a copy of More Noize with Rich Militia's column where he uttered the legendary "living in the shadow" line... Rat nearly brought up his previous 30 dinners... I stained my already dirty trousers. I hate you!
Bene Von Bastard, 100% C. From England

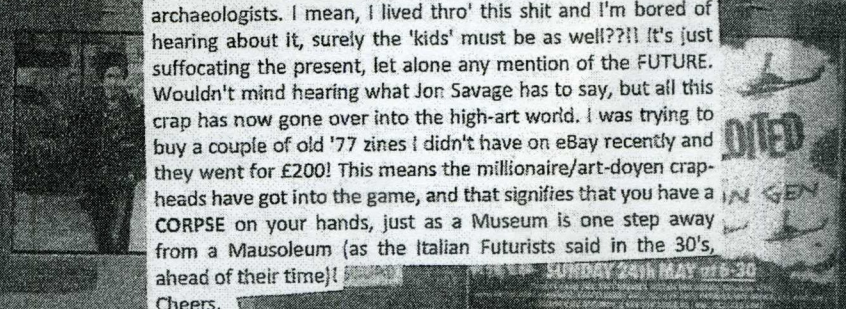
CONGRATULATIONS BENE! PLEASE PICK UP YOUR CAN OF CHEAP CIDER AT NEW CROSS INN BEFORE CLOSING TIME 10:30 PM SUNDAY THE AUGUST 16 2012, ASK FOR JOE , QUOTE REFERENCE NUMBER #365789612389478973428901787389 34, PLEASE BRING 3 VALID UK PROOF OF IDENTITY (CARDS ACCEPTED OFFICIAL THE WANKYS BARMY ARMY CARD, TESCO CLUB CARD AND/OR FAKE ID), 5 PROOFS OF UK MAINLAND ADDRESS (UNPAID UTILITY BILLS, LETTERS FROM EITHER DENTIST, ALCOHOL ANONYMOUS OR JESUS CHURCH OF CHRIST MOORGATE NEWSLETTERS ACCEPTED), FOR FULL TERMS OF CONDITION PLEASE SEND SAE TO STAR LETTERS, 31 WOODVILLE RD, E17 7ER LONDON, UK.

Hi More Noize,
I was the driver for *Sete Star Sept* on their European tour. Great dudes! The 12" is great, totally early *NAPALM DEATH* styled noise/grind! Anyway, I met the *THE WANKYS* when I drove *Sete Star Sept* around Europe. The first thing I saw was Mr. Wanky trying to fight a monster of a dog off that tried to sexually abuse him, which ended with him getting slightly bitten and the words: "The fucking dog bite my arse" (THICK Brit accent)m which was kind of a running gag for the rest of the tour! Extremely cool dudes and a great live band!!! But you know that already!
Mat, *Idoneum Bello Records*, from Germany

Hi Tony
HTV2 zine dedicated to social significance of hardcore is out now. I am happy despite some failures - 2 pages are printed with totally black photographs of the Wankys and a vomiting Paco in the background of toilet graffiti... I am selling my zine for 1.50 - it is 16 double printed pages of A4 format, done in a hard way, by this I understood everything was done manually without use of computer. There are no further inclinations going after these attempts - don't be so zealous and profound about it. I think result vastly besides these little mistakes are very successfully. The aesthetic of D.I.Y. punk is deeply embedded and overwhelming in my zine therefore I think it is not only art and music it is a political statement which make punk thread again. I have already encountered some negative feedback manly from crusty glossy metal environment about quality of pictures in HTV2, I had to admit that on those 2pages which went totally black they have a right to say this but on rest the distorted grainy quality it is deliberate attempt to highlight real D.I.Y. punk aesthetic. Right now after all these records which I had purchased I am thinking about form of the punk band which I would like to have. Definitely very modern with lyrics attacking our present reality like *CRASS*, noise, nihilistic, unsafe, arty. HTV3 is in progress - I am waiting for yours. I dont know mate something is wrong in modern Hardcore. I am feeling so detached, separated. I am not deriving enough life force from it, very strange feeling, meanwhile finishing my 3 issue hardcore died in me several times. I am prisoner of that society and island serving sentence for life. Well like you see it is hard to describe feeling of confusion and alienation. Yeah definitely it will be nice to talk with someone. I am on the doll back fortunately I have got film in my camera bought new Japanese guitar and there is still surge of creative energy streaming in my blood. I am sending you shots of The Lowest form which I am not happy off dont think personally that they transmitting real vibe of the band albeit I do like the noise shots of guitarist and imperfect shots of vocalist I think the fact that it is a colour negative processed in snappy snaps (I havent got colour chemicals) caused that photographs are bereaved of raw power and there is example of more imperfect photograph... just to equate. By the way I have seen *DISORDER* last Friday.
Pawel, *HTV Fanzine*, from London



Hi Tony,
Surely *"Someday All The Adults Will Be Killed"* [At the Hayward Gallery, London, 14 September – 4 November 2012] will be the last poxy exhibition of this kind. Kugelberg and the rest of these professional waffiers/collectors... YAWN!!! They're just fucking archaeologists. I mean, I lived thro' this shit and I'm bored of hearing about it, surely the 'kids' must be as well??!! It's just suffocating the present, let alone any mention of the FUTURE. Wouldn't mind hearing what Jon Savage has to say, but all this crap has now gone over into the high-art world. I was trying to buy a couple of old '77 zines I didn't have on eBay recently and they went for £200! This means the millionaire/art-doyen crap-heads have got into the game, and that signifies that you have a CORPSE on your hands, just as a Museum is one step away from a Mausoleum (as the Italian Futurists said in the 30's, ahead of their time)!
Cheers,
Max Aue, from Belgrade



Hello Sir!
I recently acquired the Injections "Attack Antiknock" CD that you put out, and I must say, I LOVE IT! Been listening to it over and over again (right now, even).
When will the Sun Children Sun EP be out? Anyways, I hope that the Olympics aren't too much of a pain in the ass there in London. I am in Chicago, and we almost had the Olympics here. Some local punks were arrested and charged with "mob action" for setting an "Olympics in Chicago" flag on fire downtown... I hope everything is going well for you. More Noize kicks ass, keep up the excellent work!
Take care. -Michael Schultz

Hi Tony!
Ydinaseeton Pohjola has just released a new record, a split LP with *Aokigahara*. A month has gone and we haven't even really marketed record nor sent out review copies. Actually I don't even know where to send them. *MRR* and Finnish *Toinen Vaihtoehto*, of course, but I'm not sure if there is any effort to send them to other places. Maybe some zines. Next *Ydinaseeton Pohjola* release is a split 7" from the same sessions as the spilt LP, and it is already coming up. The split is YP and Armless Children. We have 3 tracks from the same sessions as the LP and AC has 3 songs including awesome Tatuerade Snutkukar cover! It will be hopefully out during the winter. Couple of gigs in Finland are confirmed (Jyväskylä, Helsinki, Tampere, Turku) and we are also planning to play few gigs in Barcelona (late February-early March '13).
Cheers
Marko & VilleS, *Ydinaseeton Pohjola*, from Finland

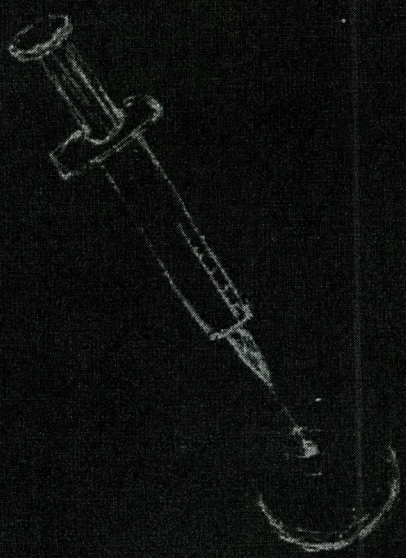
Hi More Noize,
Let's fight. I haven't seen an issue of *More Noize* for a while. I quit the MRR column because I wasn't reading it anymore and I felt like I was churning them out. Didn't have much time for listening to new music because I was trying to study and listen to almost exclusively the soundtrack to Savage Planet. DUMB. Do you know what really fascinates me about punk? I am not so much interested in why the sound of a record is good -I can figure that out by listening to it. What punk writing can do to make me want to listen to something is not list the attributes of their similarities to other bands, but what made their approach specific and unique. One can have a unique / specific approach to being a covers band, after all. My overall impression of the 90's is that punk was about solifying tiny cliques of reactionary types hostile to one another's politics. A rewarding time to get into punk and hop around from group to group and get a great deal of insight into the desperation of belonging to something! The 1990's aren't the best era to have a lasting impression of. Shit gets better the further you go in time from either side of the 1990's. That *Siege* or *Infest* went from being music for morbid bongheads to fresh faced Christians is one of God's great blessings to punk music. Remove the teeth and get gummed. I think *Infest / Siege* are the new *Void*, actually. And *Death In June* are the new *Infest / Siege*. Next stop is a *Skewdriver* revival, and then a return to *Crass*? Good work on repping the *Vaginors* so proudly. They are so retarded. One of the most obnoxious bands going.
DX, *Distort Mag*, from Australia

"THE TARGET AUDIENCE OF THE LOWEST FORM OVERLAP THAT OF MORE NOIZE FANZINE"
PHOTOS BY HATED TV FANZINE 2012 ©

EXPLOITED 'MORONS' SHOCK CLAIM

"KILL THE CHEESE AND WINE PARTY MENTALITY" II

STENCH



MORAL DEBAUCH

So there I was, browsing the wall display of 7" punk singles in Bradleys records, in Sunny Huddersfield one Saturday afternoon. The £3 I had managed to save from not buying dinner at school, and pocketing the money to spend on records was burning a fucking hole in my pocket and I was itching to buy something that me and my best mate Dave would play over and over again on our usual Saturday night spent in his damp attic room listening to the sounds of The Damned, or Subhumans, or Disorder and Discharge, or Blitz or Buzzcocks and drinking Cider and Long Life lager. We were passionate about 7" records, for a fucking start it was mostly all we could afford unless we made some money selling magic mushrooms to other kids at school, or nicked a fiver from one of our mum's purses. The usual shit that early teen punk rock fans did, apart of course from our consumption of Evo Stik, which was becoming quite legendary in the locale, but that my friends is a happy story for another evening.

So, there I was, and there it was, on the wall display, a stark black and white sleeve with a syringe depicted on it, "STENCH – Moral Debauchery". You know what; I don't think either of us knew what the fuck debauchery meant at that time. But what we did know, is that Punk Lives had written in issue 6 about the band, and what they wrote was as good as any advertising campaign for us –

"Their music has no political motivation; it has no message for the youth. Their music for better or for worse - is unashamedly sick. Their 'Moral Debauchery' EP, contains the tracks 'Raspberry Cripple', the continuing saga of a spastic masturbating. 'Nonces' a tale of homosexual rape experienced in prison, and 'Adoption', which, as the title states, is taking the piss out of parentless kids."

You simply cannot put into words the feeling of elation as I caught the bus out of town home, clutching the three singles I'd bought for 99p each (At the same time getting STATE OF EMERGENCY's "Men of action" 7", and DISORDER's "Mental Disorder" EP). Sure, I was a fucking confirmed thrash addict, well schooled indeed on DISCHARGE, SHIT LICKERS, CHAOS UK, MAU-MAUS HEADCLEANERS, OLHO SECO etc. but back then, the order of the day was buy any fucking Punk Record, no matter what just to see what those 7 inches of black plastic held with no fucking prejudice or the like, because we just loved Punk Rock. And the louder, faster, snottier, nastier or more obscene the better. It strikes me, that we could not quite comprehend what the fuck brand of glue STENCH were on, because when we played that record later that day down at Dave's, we laughed along nervously at the lyrics, infinitely darker and more spiteful than anything the ANL were doing at that point because Animal had got a bouffant and had gone all fucking introspective, and a world apart from CRASS or FLUX. The sheer dripping malevolence and almost casual delivery by vocalist Peter "Paedophile" O'Shea aka "Peter Don't Care" as he delivered three sermons about not the realities of war, but the realities of real life, was for the want of a better description, disturbing.

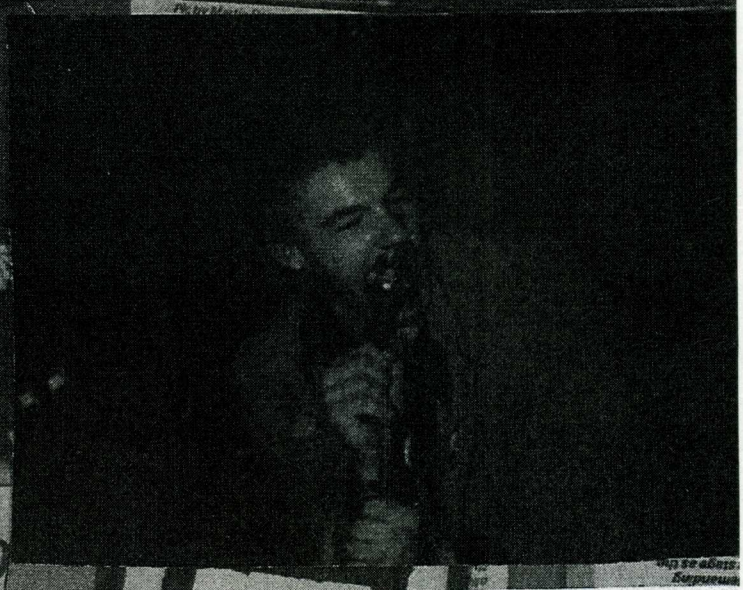
A couple of our associates were repulsed and instantly hated the band, describing them as typical glue bag punk, but as we were fans of glue anyway, I failed to see what the fucking problem was. I mean, look at the rest of the write up in Punk Lives which described the bands reputation for anarchy & chaos, and the incident involving a "Futurist" (Where are these cunts now eh? Where the fuck are the futurists? It's the fucking future and the cock stroking bastards are nowhere in sight!!). I think along with bands like Liverpool's PUBLIC DISGRACE, Huddersfield's CRIMINAL JUSTICE and Northampton's DEATH SENTENCE, STENCH should be elevated in status purely on that write up in Punk Lives alone.-

"Described by the local press as the W. Midlands most obnoxious punk band, retained this conveted title after a recent appearance on Beacon Radio's 1922 show. Alan Sherwin - veteran 'chat show' host and bubble gum music enthusiast - coped with the Stench expertly for about five minutes until, on an obvious question to discover some long lost broadcast the station had ever seen.

The proceedings were videoed by London Weekend Television for a proposed series on youth cults, if it was ever shown is anybody's guess having heard nothing on the subject since. Also on the programme were two student/anarchist/confused 'punk rockers', done up and looking very nice for the occasion and whose opinions were taken seriously for about one minute; a dwaining rock journalist called DaverToke; and a futurist from behind the counter of the local HMV shop, convinced that he controlled the music business.

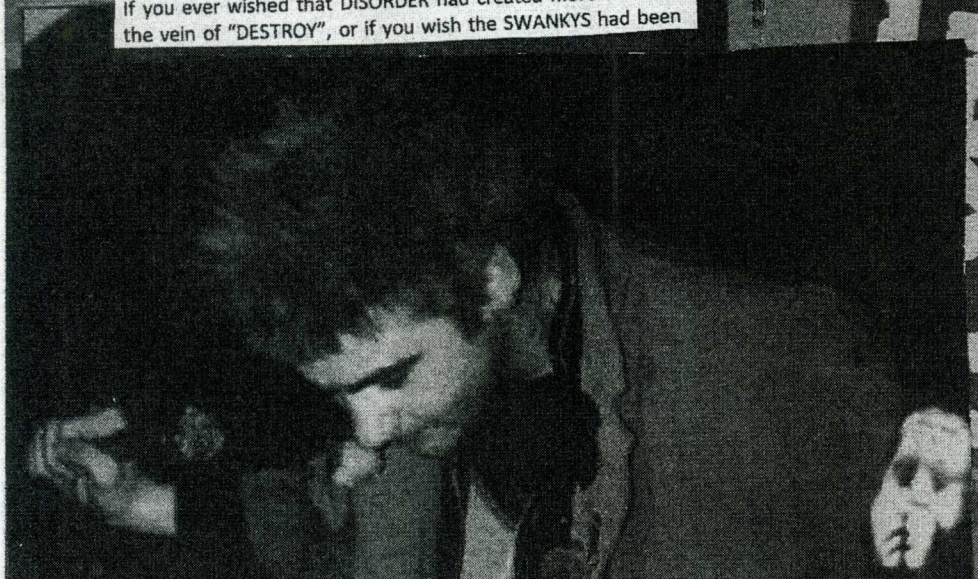
The guests, not to put too finer point on it, weren't compatible. The systematic destruction of the studio followed. Being a live show. Beacon jingles interrupted the well aimed torrents of urine, DJ harassment and the "inevitable no holds barred 'debate' between the Stench and any one who fancied a go. To this format include another Beacon employee, charging to and fro with a mop and bucket on urine patrol, a now paranoid security guard, TV camera man, a panicking chat show host and good old Dave Toke droning out his "What's on Guide" whenever he could grab a mike; and you have live situation comedy at its best. Needless to say the show was eventually taken off the air, 40 minutes premature. Everyone blamed the Stench, who in turn blamed the pills and alcohol. All the guests then went off to the nearest pub. The police were called, the futurist (not his night in all) was "hit" and then dragged off by the police for questioning"

And so, nearly 30 years on, I happened to come into some spare change by going through my kids coat pockets, and always the enthusiast about nearly every UK punk band from the 1980-84 period (apart from the majority of over rated shit put out on Crass, which was all well and good politically, but you couldn't get pissed up and jump about to The Snipers "3 piece suite" or D & V's "the nearest door" and break furniture could you?) I chanced upon the fact that the band had issued two albums posthumously on the Pure Punk label of Italy. Always willing to take a listen, and with the memory of that unsettling 7" forever etched into my rapidly depleting stock of brain cells, I bought the fuckers.



What can I say, but fucking hell, I was instantly blown away by the total massiveness of tracks like "INCEST", "THE BEAST OF BODMIN MOOR" and "FUCK A NUN" and "WOLVERHAMPTON". Musically STENCH combine for me the absolute best aesthetics of the PISTOLS with an incredible lo-fi fuzzed out DISORDER like guitar sound, and sometimes even their chaotic harsh approach, layered with Peter Don't Care's obnoxious vocal delivery and grim lyrics, it makes for blissful listening. If you're going to buy two albums alone this year, don't spend your giros on some fucking morons going on about "Nuclear threats" and "Government oppression". You already have 90 zillion identikit albums by thousands of obscure thrash bands from Tahiti or Nigeria or somewhere, buy these albums, "CULT STATUS" and "OBSESSED WITH EVIL" by STENCH. No, seriously, if you don't, you deserve to have you balls nailed to Tony Blair's top lip. And you're a cunt as well.

If you ever wished that DISORDER had created more tracks in the vein of "DESTROY", or if you wish the SWANKYS had been from the UK and not Japan, then you fucking need thes albums. The sad thing is, that while many of us were ravin about the classic punk approach of THE SWANKYS when the mutated from GAI's all-out thrash attack in the 80's we had band like that that over here. You, me, and them, we were a fucking idiots. Fuck you Shane Dabinett and co. for filling ou heads full of foreign HC. Fuck you all. Right under our fuckir noses STENCH were, and we like fucking morons ignored ther You know kids, there were many bands who never fitted in the monochrome and blinkered view of what Punk was in t 80's, and sadly they never got a chance to flourish because ever, trends dictate what people listened to then and still today. And so, fearing for my sanity and succumbing to the ur to satisfy my curiosity, I have decided on behalf of you Gunnarsson, to investigate the cult of STENCH by asking Pe Don't Care a small selection of questions about the band, a some of their anti-social outbursts during their reign of e circa 1981 - 1983. Mr Don't Care, has been a force to reckoned with for some years on the interwebs, with his mu missed "NIHILISM ON THE PROWL" website, and now with "PUNK ROCKER" site. Ever enthusiastic about music, and in interviews you may have read about with him, brutally hon and not an ounce of fucking bullshit. More fucking power him then. Read on, fokkers.....but before you do, I have inkling that these fucking albums will now sell out FAST, so the fuck in there and get them bought... read on suckers....



From the word "Go", the first record STENCH released was confrontational to polite society, and mirrored its hidden undercurrent of depravity and vileness that its still today so full of. The double standards, the sexual perversions, morons trying to lay down their standards upon everyone else, were STENCH a knee jerk reaction to these times, hell bent on causing as much upset as possible whilst having a laugh, or was there a more serious ulterior motive behind the band like exposing all the hypocrites?

Peter: Actually we didn't really have no hidden agendas, we just wanted to make a noise and I wanted to vent my songs and this was the best format. Lyrically I was influenced by the Pistols and Crass if you can believe that? I also took a lot of inspiration from bands like the Stranglers, Adverts and Snivelling Shits. I liked that kind of weird, warped angle they were coming from. We never were a 'right on' band with an agenda, let alone morals and standards.I wanted us to sound like the Pistols musically but our music was basic and raw which was ok at that stage. Message wise I wanted to explore different subject matters from the usual dole q, boredom and anti bomb brigade. We were too cut off from the metropolis or Birmingham to be trendy like GBH. We were from the wrong side of town, most of the bands around us who were playing punk were so fucking tame, they all had a conscience we had none! They were singing about nuclear war and were so safe and predictable in their trite little rants, we were singing about the darker side of real life that was living and seething all around us. We wanted something a bit different. Lyrically speaking we weren't' condoning incest or gang rape or even revelling in them we were just writing about the seedier side of life which was being reported in papers like the news of the world. It just seemed like it was our chosen path hahaha. We also didn't wanna be part of the pack or the trend, we enjoyed being outsiders. We didn't really dwell on any of the subject matter. I'd just grab a bunch of lyrics I'd been writing since my first bedroom band Anti Christ in 79 and chose the ones what fitted in best. We didn't actually upset no-one to my knowledge lyric wise, apart from maybe a local rock reporter because no-one actually heard us who counted or made a judgement. But we did upset a few other punk bands who took a dislike to us coz they thought we were a bunch of nazis, which really did inspire us even more.

The punk lives feature talked about the now legendary "Beacon radio" show, in truth when we read that, me and my mate fell about laughing, we thought you "rowdy fellows" were simply beyond control and the best thing since slice bread. Can you give the readership a more detailed description of the events,who got slapped and who was responsible for the torrents of urine? And whatever happened to the fucking futurist?

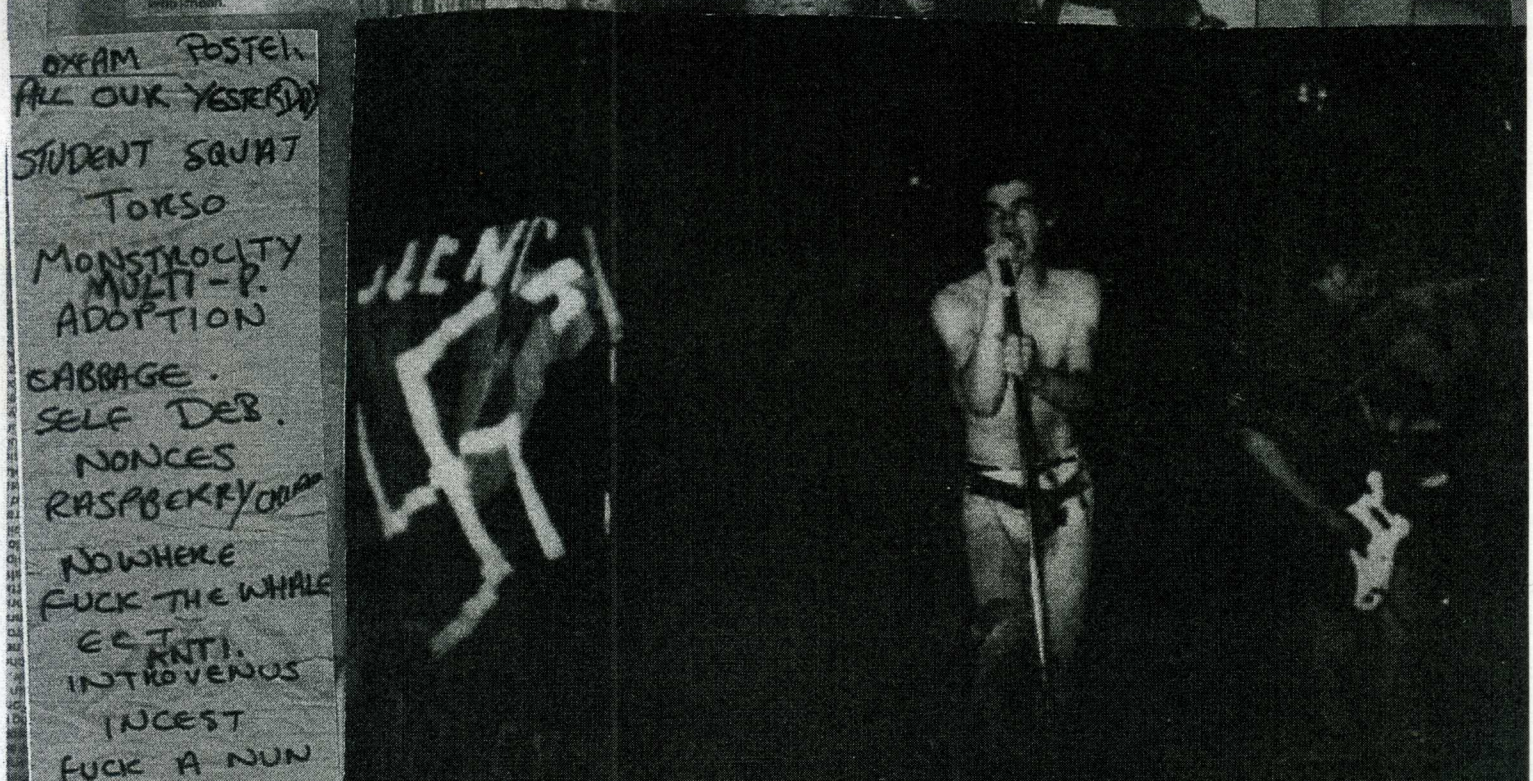
Peter: We were rowdy especially after a drink. I think almost everybody was where we were drinking in dingy holes like the Greyhound which inspired the song 'Anti'. I suppose we were like most punk bands at the time on the dole, bored and needed some kinda outlet, although Dr Hooligan (Shane) might've been doing a bit of plastering with his dad at that time. We did look a bit unsavoury we got the "no we aint serving you lot in here dressed like that " routine all the time. Even taxis wouldn't pick us up especially when i had a 'used johnny' pinned to my flasher mac. On that night I had been for a drink in town prior to the interview, so was probably a little merry when we arrived. I think it was about 8pm or something it was a night time Radio show. The radio station was in a big old Victorian house handily situated across the road from a posh pub called the Newbridge. It was all very professional and slick looking. We pressed the intercom and was greeted by our manageress (Jayne Plimmer) who got us on the show. In fact i think she was doing most of the interviewing? The DJ Dave Sherwin i forget his name? was just commenting in between questions and trying to guide us through in a very patronising manner. He didn't like punk and when he saw us in his nice little studio booth with a camera crew filming us for documentary on youth cults. He took an instant dislike to us straight away. He was the star DJ but the cameras were on us hahaha. I remember thinking he was like some sort of pompous lecturer dealing with a classroom full of working class oiks. Me and Dr Hooligan were doing most of the talking, in fact Shane was on top form that night he must've been more pissed than me. He was gobbing off as usual but I remember him saying "id wish they'd drop a bomb on this building right now to stop all of these boring questions" which was funny. They asked us about not being able to play anywhere, but it was more of an interview about life in a youth cult rather than a punk band. And of course we were asked if punk was violent? I explained we wasn't violent we're just unleashing violent energy in the music. We never even got chance to plug our record before the discussion became a little heated with the DJ and maybe a few expletives were unleashed and so we were cut off immediately. I recall the police sirens to the Angelic Upstarts 'Police Oppression' censored us hahaha. We were just using everyday language and of course that ain't acceptable live on the air, so we got booted off. The interview carried on with the other guests once they got us out the building which didn't take long. I don't recall seeing any of the other guests or the futurist? As I wondered the corridors looking for a bog. I'd love to have seen the film footage for that interview, but I suppose LWT never used it or shown it? I don't remember anyone getting chinned, it certainly wasn't any of us. There was a slight scuffle when the security guard caught me taking a piss in a potted plant coz I couldn't find the toilet and we were thrown off the premises unceremoniously. We then adjourned to the pub across the road, ordered a pint and lay down on the nice posh carpet they had recently installed while we drank our drinks, much to the customers and managers disgust. He went ballistic when he saw a bunch of scruffy punks lounging around like lords and phoned the cops, we left before they arrived hahaha.

You were stabbed in the leg at a gig in Bradford it states in Ian Glasper's Burning Britain book by a bouncer at the palm cove club. Can you remember at what point did the bouncer attack you, what offended him about your performance? STENCH live gigs it would seem were akin to a battleground, did you have anymore trouble in other Northern venues such as Manchester or Blackpool? How did your relationship with GBH fare after the gig with them?

Peter: Yeah Bradford was definitely the most violent gig we played at. We went up in a hired tranny van with about 3 or 4 mates. I remember us getting lost round Bradford looking for the venue, we eventually found it set up the gear and proceeded to drink till we were due on stage. I suppose we were a bit more rowdy on someone else's patch. It was an adventure playing out of town. I remember seeing punks sitting on the floor by the back wall looking depressed. I recall they didn't even know who was playing? As time rolled on we were all getting pissed and laughing and jumping around. Big Vince Mcglory was well twisted, he fell on a table full of drinks and knocked the fucking lot over when he was up pogoing around to some Pistols. He was the first casualty of night and got kicked out the club hahaha. Anarchy Sid was probably annoying everyone in the club like he did everywhere he went and when the support band came on (they weren't a punk band, they looked like a folk band to me?) he started grabbing the mic and pestering the fuckers. Then he starts reading out the bingo which we found highly amusing. However his parting shot was sticking a needle in his arm (he'd just started dabbling in heroin at the time) drawing some blood and squirting it at all the punks, which didn't go down well at all hahaha. We eventually took the stage the worse for wear and by now everyone in the club hated our guts, we were getting daggers from everywhere....bar staff, security and all the punks. I suppose having your guitarist wearing a swastika armband must've been the icing on the cake. I'm amazed they even let us play and finish the set. You have to realise the Palm Cove club was run by Jamaicans and all the bouncers were Jamaican. Things got very ugly once we come off stage to boo's. You could sense the atmosphere change. Some of us were getting hassled as we got our stuff into the van, so we had to load it double fast. Just as I was carrying out the very last amp, this fucking bouncer jabbed me in the leg on my thigh. I felt it go in and looked round and seen he had a screwdriver in his hand. He was calling me a nazi bloodclot or somert and was being held back (not very convincingly) by some other bouncers. I just run to the van and threw the amp inside. Everyone in the van was shouting get in quick they're all coming out and just as I was jumping in I felt the back of hair being pulled back by all these punks were raining down blows on me. I clocked one but was luckily dragged inside the van by Andy our manager. We slammed the door shut and sped off the car park. The punk mob started throwing house bricks at the van as we made our escape. We were lucky to get home alive that night hahaha. I don't recall playing Blackpool or Manchester? Either the gig got pulled or we couldn't make it? Good job i spose coz I doubt they would have gone off without some incident. We were very unorganised our managers were green and young like us and no-one wanted to take us anywhere outside of Wolverhampton coz they thought there would be trouble hahaha. Our relationship with GBH was non-existent the inter town rivalry's in those days were extremely fierce. The only link was I had spent time in Watton DC in 1980 with Jock their guitarist. Me and him got on ok but even that was severely tested when his guitar got robbed out their van. And of course we got the blame. But he found out years later it wasn't us who robbed it but i know a man who did hahaha. These days we get on great. But going back to that period when Stench tried to secure a support slot in Brum our management were told that if Stench ever stepped foot in Birmingham the Drongos would batter us hahaha. I dunno if word had filtered through about the GBH incident or whether it was just idle rumour? But we never did get a gig in Brum but we did play so to speak at Birminghams Outlaw studio where we recorded the single to one man and his dope. I asked Tommy Drongo about it years later and he laughed it off as bullshit and we all get along fine now.

Again, you're on record as actually dismissing the bands output as "a failure". How would you define your success now, would you have like the band to become as crap and bloated as say CULT MANIAX or DEAD MANS SHADOW did and dabble with some fucking awful new wave bollocks in the name of progression, or are you happy with the snapshot in time that both the LP's represent?

Peter: I actually loved the Cult Maniax, thought they were fantastic. I seen 'em in the early 80's in Plymouth when I was working down there. I think it was about '83 and bought most of their singles and album after their powerful performance. The album was a disappointment production wise but you couldn't help admiring the essence of the songs which i thought were great. I loved all their material I heard. I'm not a big fan of Dead Mans Shadow and don't profess to even owning a record? But I think they got quite a bit of publicity in Sounds etc being as they were closer to the capital or had connections? We never tasted success on that scale or even on a Cult Maniax level, we were a lower form of punk life. but a lot more of a cult hahaha.



We failed because we didn't use the studio time properly and we were still learning how to play. If we wasn't so pissed or stoned all the time we could've maybe done something quite good a lot faster. But I am quite proud of the albums now they are finally out. Although there's a few tracks on there that still makes me cringe. You have to remember we had to wait 25 years for some decent remixes and a label that loves obscure punk to put those long lost demos that had been diligently kept all this time to good use. When you can utilise today's technology and have people who put faith in you it's a lot easier. Back then we had nothing. When I was interviewed by Ian Glasper in 2003 I had no inclination our drummer Vex (Daz) was sitting on all these long lost demos? I hadn't spoken to him for 20 odd years. Failure was referring to the solitary Stench single and how we left it to Phil Savage at Outlaw Studios to mix it for us, while we hit the bar next door. Although a newer generation of punk kids seem to like its raw vibe and mix, but at the time we felt disappointed with it. So maybe we were successful to certain individuals because that single 'Moral Debauchery' led eventually to the albums coming out.

As for being happy about the snapshot the albums have left. When you get sacked by your own band for using too many swear words in your lyrics, you know it was time to walk. I'd have never been involved in anything but punk rock in style or attitude musically, but they wanted to progress and become something like the early 80's Jam which I thought was a complete joke hahaha. So yeah I think its best we did leave it with the two albums and single as our legacy.

I personally would say that STENCH on the LP's, offer some of the finest pure punk Rock I've ever heard, to me the low production values actually make it more realistic and honest, and they make me wistful for the great days of 1980-84 when hundreds of great UK Punk records were released. In a way now I'm older I can understand the hot debate of the day from the first generation punks that everything was becoming more uniform and less dangerous in 1982. I feel the same way about pretty much all the post 1990 bands I've heard - Although the sound and message is more focused than it ever was, it's as tasteless as a McDonalds burger and totally devoid of colour and vibrancy. As someone who was a punk fan in 1977, Where do you stand on this argument, and how did you feel about your peers at the time? Anyone in particular who made your skin crawl?

Peter: I'm glad you like the albums, it was purely a democratic band decision on which tracks went on and which tracks we had available at the time. Alex at Pure Punk records only insisted on the alternate versions 'Raspberry Cripple' and 'Nonces' to be included on 'Cult Status' which we wasn't happy about, but duly obliged coz he had given us the opportunity of releasing a record. I don't think anyone's ever totally happy with the final result? I personally prefer 'Obsessed With Evil' to 'Cult Status', but there you go. In an ideal world I'd have chosen a mix of tracks off both albums if we'd have had them all remixed in time. Which is what I use to listen to on my ipod. I love 'Suicides', 'Anti, 'We Are For Real', 'Wolverhampton' and maybe 'Incest' off the first. From the second I'd pick 'Beast', 'No Escape', 'King Mob', 'Torso', 'Guillotine', 'From Hell' and 'Razorblades'. Those tracks plus the missing 'Obsessed With Evil' title track which wasn't mixed in time would have made for a great album. But to be honest you don't play your own stuff much do you? Unless your an ego tripper?

I think a lot of the '77 punk bands were very original in dynamics and sound if you take a look at the big names none of them sounded alike, they all had individual sounds and styles. However most of them today look and act like a right bunch of middle class wankers and really do make yer skin crawl. I think people like Billy Idol has lasted the best, he still looks good has a great attitude despite making the most money, but you'd never have guessed. However his music doesn't thrill me at all these days. Pete Shelley looks a real ponce, but had a great sound and delivery. The same goes with Pil, Rottens become so out of touch with his roots and even his fans, fancy charging £250 quid for a photo book. and lets face it the new albums fucking bland. You lose a lotta respect for some individuals over time. Captain Sensible is a laff but he's turned into a Damned dictator as far as the current Damned sound goes. I think people like Bryan James still has his punk ethics in place, it's such a shame he ain't playing in the Damned no more. In the 80's second wave it become more of a legion of conscientious thought with less individualism. We still had the pioneers but you could count em on your one hand. The sounds were more powerful and lot more honest but less original. Discharge were brutal but then went metal fer fux sake, the Dead Kennedys were sensational but run out of steam and targets as they relied on speed for compensation. Crass were inspirational but tried to be too clever and experimental as 84 loomed in, but in turn spawned another gang of copyists who without an original thought were just lambs to the slaughter. It seemed by now the kids had a punk blueprint to devour and use, whereas the original breed of punks had nothing but their imagination which demanded change. and we certainly got it. I have to admit bands like Rancid in the 90's were probably the band to aspire to most in that decade. They were definitely the best live punk band i seen in the 90's, before they got really big! They brought their Clash tribute to the masses with a catchy hardcore edge and succeeded where most failed, although after that dreadful acoustic CD, who knows what the next album will sound like? Britain by then seemed to have missed the boat totally PUNK WISE. It was America's turn to set the punk inspiration alight. When punk bands toured Europe in the 70's/80's it was the UK which was the jewel in their crown, because we spit out so many classic punk bands. But these days, they just totally blank us out their Euro dates. For the simple reason we don't have a decent independent touring itinerary here anymore, and more importantly the bands we generate these days are too Americanised to make any impact over there. It don't help that no-one wants to pay a band a decent wage for playing a set. It's a sad case when today you got bands like Cocksparrer who are probably our biggest punk export pulling in more than any of the other uk punk bands and look at them.... fat, boring old farts with great tunes they wrote 30 years ago which couldn't get a look in when the real talent was exploding all around

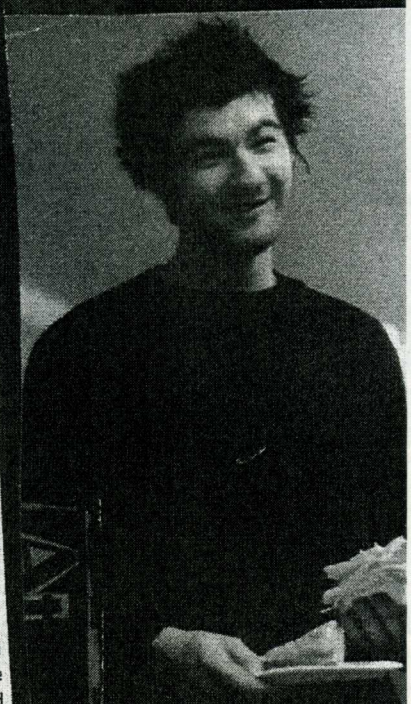
them. Can you really see 50 year old men inspire a young kid on the street to pick up his guitar? It's all fucked up. The punk bands today that are still around or forming seem to have a very distinct politically charged pc message and attitude its like its inbred in them from the 80's. There's a lot of uniformity that has come into the scene and everyone's so very nice and polite, in their universal black t-shirts uniform, it makes you feel uneasy.

Where have all the snot buckets gone? What's happened to those loose cannons? Where's the fucking danger? If it's not spiky and shouty there's this tendency to be really bland looking on stage. I like bands who make an effort to put on a show today. That ingredient seems to be missing a lot and it's ruining punks by now very diluted presence. I prefer watching bands like Dragster for all out upfront entertainment; they are in a class of their own. We don't have many scenesters who look good and sound good it's either one of the other in punk, never a combination.

One ex-member of celebrity agit-Popstars Chumbawamba described his 2 years involved with Punk in the 80's in a sunday newspaper glossy magazine as a "Delicious adventure" that he encountered at University. What's your opinion on this, would you describe your involvement as a "delicious adventure" also, or would you laugh heartily whilst pouring a gallon of urine through this fellows letterbox and scrawling "cunt" on his front door?

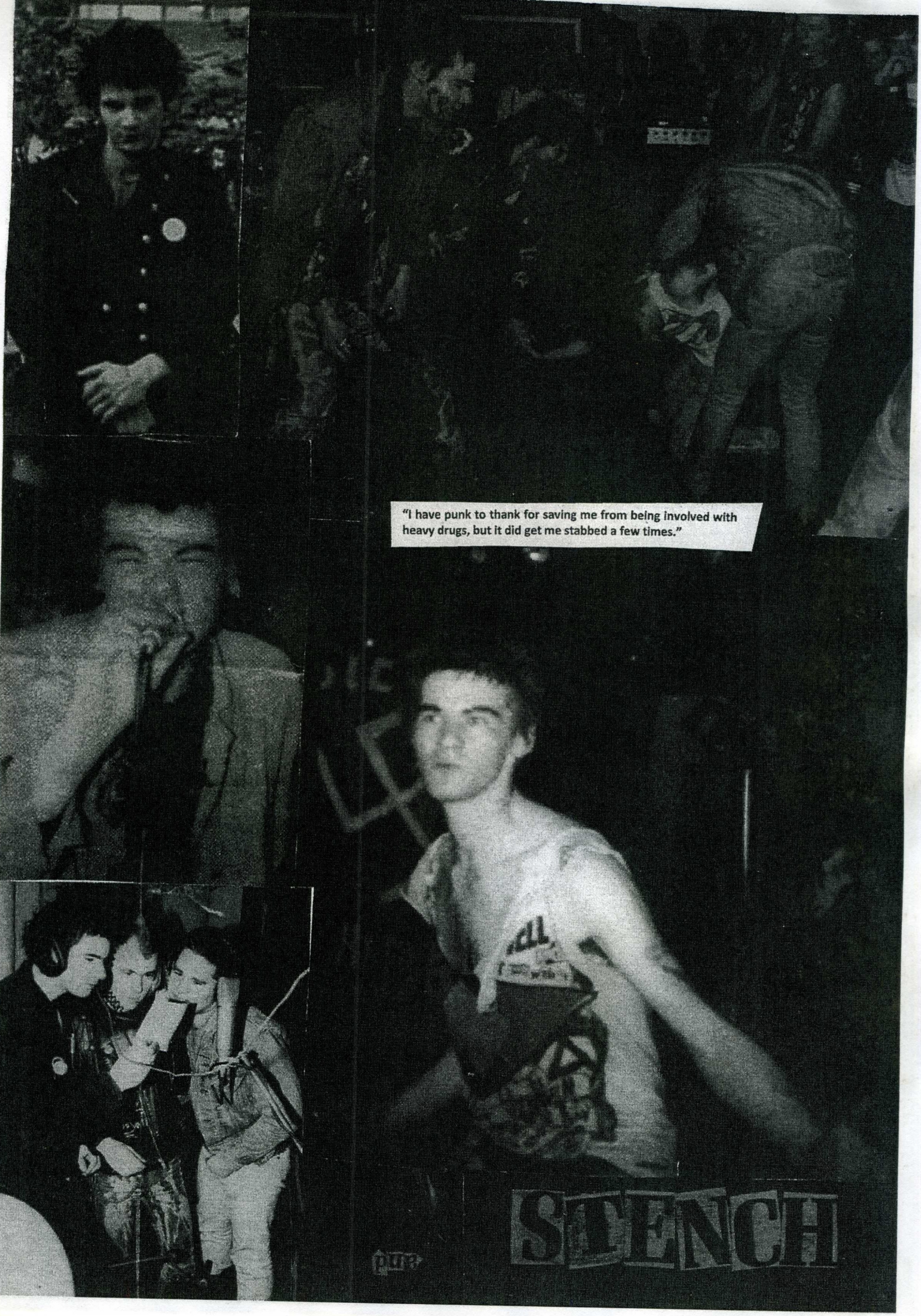
Peter: I'd describe my involvement in punk as a "Seditious Avenger" ha! My only encounters with university was trying to get in the fuckers to watch some decent punk bands which was always a contention in the late 70s early 80s. The college circuit had some great punk bands. However they usually would not let non students in, unless you could get a student to sign you in. So I was definitely calling everyone a cunt in the queue in those days. You inevitably got to miss out on quite a few prestigious gigs. The Ruts and Generation X I seem to recall. Actually a "delicious adventure" is a nice way of putting it, but obviously that geezer was a spectator in an agit prop universe which seemed a far cry from my outcast wasteland experience of punk.He wasn't in it for the duration, he didn't live it or breathe it on a daily basis for decades

I'd say punk was and is the soundtrack to my life, I'm surrounded by punk on a daily basis it may sound sad to some but I still get a thrill from seeing bands in dingy back street boozers or hoping to spot the next big thing on record. It didn't all stop after two years! This was usually the assumption by the hip music press and the arty elite who thought punk was long gone once the Pistols imploded. Which may have been true in one respect, but for the punks who were really affected by it's presence it simply went back underground as the poseurs began leaving for the next hip thing, while the manic dissolutioned guttersnipes robbed it from under their noses. Punk was crazy, dangerous, hilarious, exhilarating. It was also just fucking fun being on the wrong side of straight society. Everywhere you went people hated it and the punks, they stared which was a neat sideshow to the grim reality of life on the street when you ain't famous or in the trendy kings road. I remember walking into a gig full of all these monstrosity's which was really fucking exciting in those days. It was dark, loud and spit was raining down on some poor support band, the floor was sticky with spilt alcohol and everyone looked dangerous.



Today I'm a 50 year old grand dad so I don't see myself as being a hardcore punk anymore. I certainly don't see punk as a threat anymore. I do try and have my moments but it's more of a state of mind these days. I still wear creepers, still love writing about punk and discovering new artifacts, but mainly coz punk has been in my life since i was 15. I doubt it's gonna leave me till I'm brown bread, so it has been a long 2 years! I have punk to thank for saving me from being involved with heavy drugs, but it did get me stabbed a few times. It's fascination never seems to get stale even in its late 80's dark ages when punk was the most unfashionable thing going. Everyone was moving to metal crossover, it was depressing and felt like we were truly a dying breed. But I love it all in all its glorious factions and guises. It's definitely an adventure but it's more of a fucking lifestyle, a quest of adventures, situations and exploration. For me it's the ultimate rebellion music. A lot of people drift outta punk and become straight once the initial buzz has gone but that never crossed my mind. I remember when I was singing in Torcha Shed in the mid 90's I bumped into Dr Hooligan from Stench in this rehearsal space. He was straight with a bubble haircut and was playing in a covers band and he smirked "you ain't still playing hat punk rubbish are you?" I just laughed at the cunt and said "yeah, what covers do you do?" He realised his error went bright red and scurried away. Funny he didn't say that ten years later when he came round to get his batch of Stench 45 reissues off me hahaha.

www.myspace.com/thestench
http://punkrocker.org.uk/
http://www.purepunk.it/


"I have punk to thank for saving me from being involved with heavy drugs, but it did get me stabbed a few times."
STENCH

It Bites

Sometime in the early 1990s, whenever I despatched a distro package to an address in Norwich, I would get back a compilation tape, lovingly assembled with cut'n'pasted printed covers and full of hitherto obscure worldwide punk singles. As the pile, numbered It Bites Volumes 1-10, grew then so did the legend that, far from being, as I had surmised, another exercise in the simple tradition of mixtapes, these were the product of a pirate radio station that beamed its fare of late 70's/early 80's spikey obscurities to a small selection of suburban streets and bemused yokels toiling on the Norfolk flatlands. As the sender always claimed to just be passing them on, the mystery remained unsolved, and indeed may be no mystery at all, but as someone once said, if there's a choice between the legend and the truth, take the legend every time.

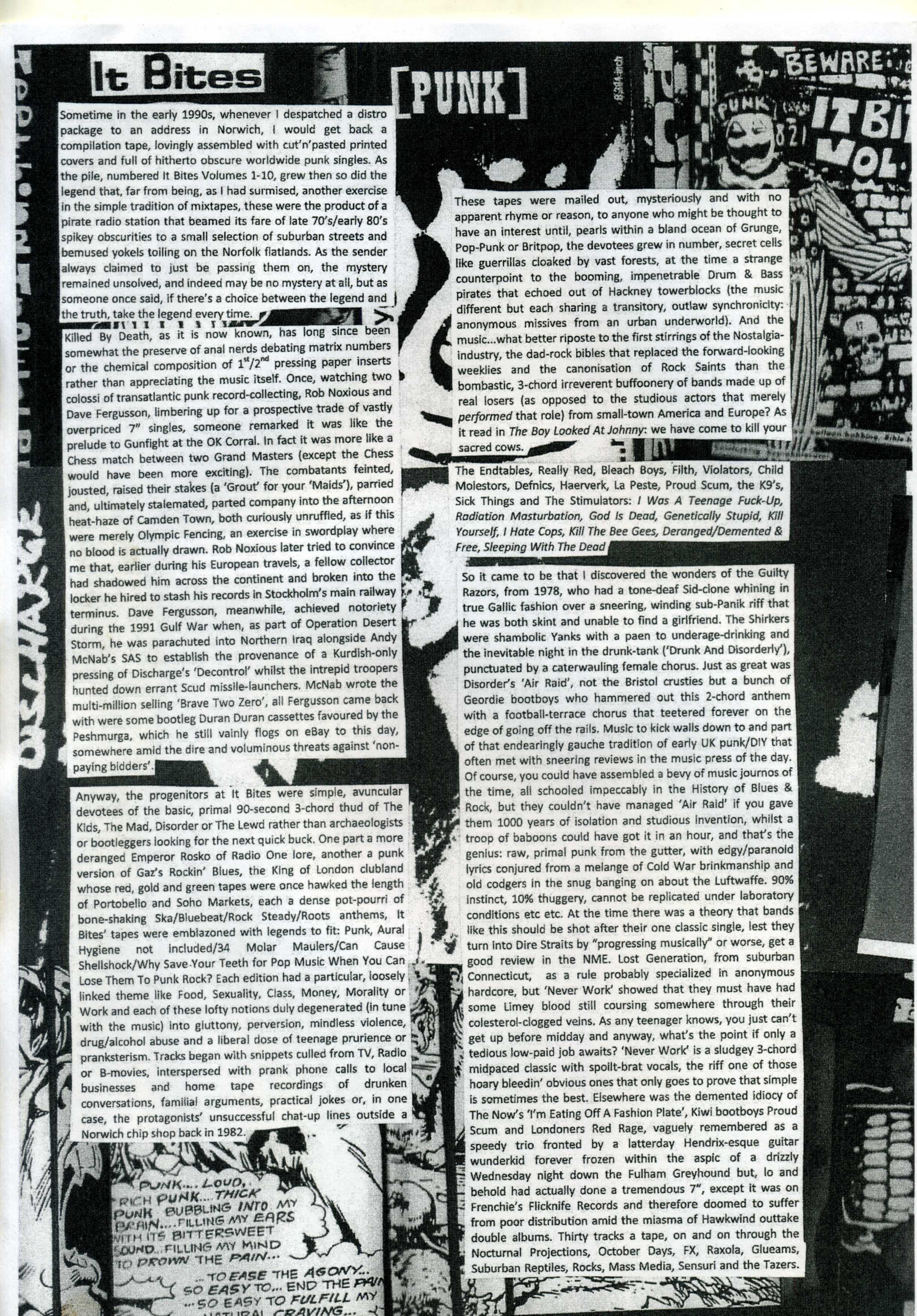
Killed By Death, as it is now known, has long since been somewhat the preserve of anal nerds debating matrix numbers or the chemical composition of 1st/2nd pressing paper inserts rather than appreciating the music itself. Once, watching two colossi of transatlantic punk record-collecting, Rob Noxious and Dave Fergusson, limbering up for a prospective trade of vastly overpriced 7" singles, someone remarked it was like the prelude to Gunfight at the OK Corral. In fact it was more like a Chess match between two Grand Masters (except the Chess would have been more exciting). The combatants feinted, jousted, raised their stakes (a 'Grout' for your 'Maids'), parried and, ultimately stalemated, parted company into the afternoon heat-haze of Camden Town, both curiously unruffled, as if this were merely Olympic Fencing, an exercise in swordplay where no blood is actually drawn. Rob Noxious later tried to convince me that, earlier during his European travels, a fellow collector had shadowed him across the continent and broken into the locker he hired to stash his records in Stockholm's main railway terminus. Dave Fergusson, meanwhile, achieved notoriety during the 1991 Gulf War when, as part of Operation Desert Storm, he was parachuted into Northern Iraq alongside Andy McNab's SAS to establish the provenance of a Kurdish-only pressing of Discharge's 'Decontrol' whilst the intrepid troopers hunted down errant Scud missile-launchers. McNab wrote the multi-million selling 'Brave Two Zero', all Fergusson came back with were some bootleg Duran Duran cassettes favoured by the Peshmurga, which he still vainly flogs on eBay to this day, somewhere amid the dire and voluminous threats against 'non-paying bidders'.

Anyway, the progenitors at It Bites were simple, avuncular devotees of the basic, primal 90-second 3-chord thud of The Kids, The Mad, Disorder or The Lewd rather than archaeologists or bootleggers looking for the next quick buck. One part a more deranged Emperor Rosko of Radio One lore, another a punk version of Gaz's Rockin' Blues, the King of London clubland whose red, gold and green tapes were once hawked the length of Portobello and Soho Markets, each a dense pot-pourri of bone-shaking Ska/Bluebeat/Rock Steady/Roots anthems, It Bites' tapes were emblazoned with legends to fit: Punk, Aural Hygiene not included/34 Molar Maulers/Can Cause Shellshock/Why Save Your Teeth for Pop Music When You Can Lose Them To Punk Rock? Each edition had a particular, loosely linked theme like Food, Sexuality, Class, Money, Morality or Work and each of these lofty notions duly degenerated (in tune with the music) into gluttony, perversion, mindless violence, drug/alcohol abuse and a liberal dose of teenage prurience or pranksterism. Tracks began with snippets culled from TV, Radio or B-movies, interspersed with prank phone calls to local businesses and home tape recordings of drunken conversations, familial arguments, practical jokes or, in one case, the protagonists' unsuccessful chat-up lines outside a Norwich chip shop back in 1982.

These tapes were mailed out, mysteriously and with no apparent rhyme or reason, to anyone who might be thought to have an interest until, pearls within a bland ocean of Grunge, Pop-Punk or Britpop, the devotees grew in number, secret cells like guerrillas cloaked by vast forests, at the time a strange counterpoint to the booming, impenetrable Drum & Bass pirates that echoed out of Hackney towerblocks (the music different but each sharing a transitory, outlaw synchronicity: anonymous missives from an urban underworld). And the music...what better riposte to the first stirrings of the Nostalgia-industry, the dad-rock bibles that replaced the forward-looking weeklies and the canonisation of Rock Saints than the bombastic, 3-chord irreverent buffoonery of bands made up of real losers (as opposed to the studious actors that merely *performed* that role) from small-town America and Europe? As it read in *The Boy Looked At Johnny*: we have come to kill your sacred cows.

The Endtables, Really Red, Bleach Boys, Filth, Violators, Child Molestors, Defnics, Haerverk, La Peste, Proud Scum, the K9's, Sick Things and The Stimulators: *I Was A Teenage Fuck-Up, Radiation Masturbation, God Is Dead, Genetically Stupid, Kill Yourself, I Hate Cops, Kill The Bee Gees, Deranged/Demented & Free, Sleeping With The Dead*

So it came to be that I discovered the wonders of the Guilty Razors, from 1978, who had a tone-deaf Sid-clone whining in true Gallic fashion over a sneering, winding sub-Panik riff that he was both skint and unable to find a girlfriend. The Shirkers were shambolic Yanks with a paen to underage-drinking and the inevitable night in the drunk-tank ('Drunk And Disorderly'), punctuated by a caterwauling female chorus. Just as great was Disorder's 'Air Raid', not the Bristol crusties but a bunch of Geordie bootboys who hammered out this 2-chord anthem with a football-terrace chorus that teetered forever on the edge of going off the rails. Music to kick walls down to and part of that endearingly gauche tradition of early UK punk/DIY that often met with sneering reviews in the music press of the day. Of course, you could have assembled a bevy of music journos of the time, all schooled impeccably in the History of Blues & Rock, but they couldn't have managed 'Air Raid' if you gave them 1000 years of isolation and studious invention, whilst a troop of baboons could have got it in an hour, and that's the genius: raw, primal punk from the gutter, with edgy/paranoid lyrics conjured from a melange of Cold War brinkmanship and old codgers in the snug banging on about the Luftwaffe. 90% instinct, 10% thuggery, cannot be replicated under laboratory conditions etc etc. At the time there was a theory that bands like this should be shot after their one classic single, lest they turn into Dire Straits by "progressing musically" or worse, get a good review in the NME. Lost Generation, from suburban Connecticut, as a rule probably specialized in anonymous hardcore, but 'Never Work' showed that they must have had some Limey blood still coursing somewhere through their colesterol-clogged veins. As any teenager knows, you just can't get up before midday and anyway, what's the point if only a tedious low-paid job awaits? 'Never Work' is a sludgey 3-chord midpaced classic with spoilt-brat vocals, the riff one of those hoary bleedin' obvious ones that only goes to prove that simple is sometimes the best. Elsewhere was the demented idiocy of The Now's 'I'm Eating Off A Fashion Plate', Kiwi bootboys Proud Scum and Londoners Red Rage, vaguely remembered as a speedy trio fronted by a latterday Hendrix-esque guitar wunderkid forever frozen within the aspic of a drizzly Wednesday night down the Fulham Greyhound but, lo and behold had actually done a tremendous 7", except it was on Frenchie's Flicknife Records and therefore doomed to suffer from poor distribution amid the miasma of Hawkwind outtake double albums. Thirty tracks a tape, on and on through the Nocturnal Projections, October Days, FX, Raxola, Glueams, Suburban Reptiles, Rocks, Mass Media, Sensuri and the Tazers.



Of course, all of this is de rigeur now, you can digest it parrot-fashion from the Internet and, even better, a host of reissue labels means you can get the music itself for non-collector prices without the equivalent of having to do some Indiana Jones-style treasure hunt, but there was something special to hearing it all for the first time, much as there is to this day when someone turns me onto a new find or a new band.
Mick Hucknall 2012
WHY SAVE YOUR TEETH FOR pop music!?
LOSE THEM with punk rock
MEANWHILE....
COME ON YOU FUCKIN' SCUM BAGS! PLAY THE GODDAMN PUNK ROCK NOW, OR THIS BROAD GETS IT!! OK!!?
DOES ROCK 'N' ROLL BREED VD? YUP!
They weren't born!!
They were kicked out of HELL!!!

GREEK CRUST

Hey world, Kamikaze Dan here. Tony's been kind enough to give me a little space to inform all noisenheimers and hardcore believers around the world about a scene that has been largely passed over and forgotten about: GREECE! I love Greek punk, it's very special to me, brimming with unique and exciting bands producing great punk/hardcore/crust, but maybe I understand a little why it's been neglected over the years by all but the hardest collectors. Despite a lot of classic Greek records being released in Germany or being splits with bands from other European countries, my experience has been that Greek punk stays in Greece, and Greece is really only interested in Greek bands. Not much crossover into the international community. Most Greek punk bands have lyrics, album titles, and band names in Greek, maybe those unfamiliar with the language find it hard to remember or recall them. Weak excuse but people are lazy. Finally, what qualifies as the "traditional Greek style" to me is certainly not in-line with the current trends of noise not music and Discharge worship, so maybe people just don't care? Because they're idiots//tasteless. To find out more of what I mean, I would recommend you check out these five records. This list is just my opinion, not fact. But, I think if you study these five records, you will understand a little better what "Greek punk" means and what kinds of sounds this country has been producing over the years. This list isn't meant to be comprehensive, just a series of starting points and highlights. There's a lot left out that you should still hear! Be curious, tape trade, and be patient in hunting down all the records you need!

1. Stress – Ο Ηχος της Ανασφαλειας LP (aka O Ihos Tis Anasfalias aka The Sound of Insecurity)

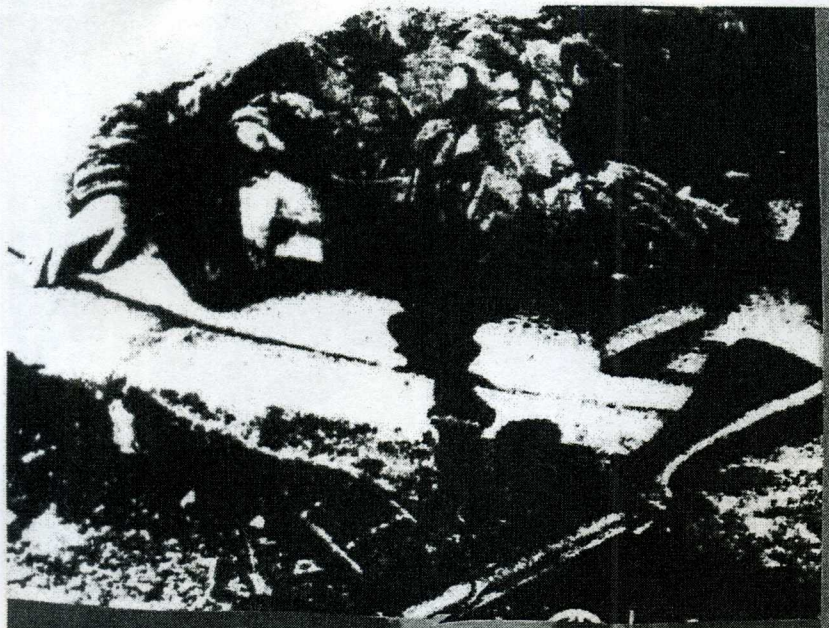
Some may say there were Greek punk bands and records before Stress, I'd argue that these are too rock or too new wave to fully qualify. By my count, Stress was the first real Greek punk band, and arguably the most important. Their sole LP was the first real Greek punk record, and arguably the most important. Released by the band in 1985 in just 300 copies and reissued by Wipe Out Records in 1988 in 290 identical copies, this record is the holy grail of Greek punk collecting. I paid a pretty penny for minty first press copy; it's my most prized record.

Stress began in the city of Athens in 1980, as the first Greek punk band with a DIY spirit and political lyrics. The members were just 16 years old. By 1982, they were playing Greece's first punk festivals at Aretoussa Club in the city of Plaka, with bands like Ex-Humans. By 1983, they were playing larger shows with larger rock bands. By 1984, the band was organizing extensive tours within Greece, taking bands like Anti and Panx Romana on the road with them. And by 1985, they had dropped their LP, and like many punk bands, broke up shortly after.

The LP itself perhaps qualifies as '77-style punk rock: mid-tempo, catchy melodic songs, rough singing, hot leads, busy bass work, and a strong robust production. The real clincher is just the overall quality of songwriting and performance. Great punk rock like this is totally timeless. Also worth noting that the song "Γενοκτονία" is censored due to the lyrics. Fuckin punk!!! On the record, you hear the first couple seconds, two minutes of silence, then the last couple of seconds.

2. Γενιά Του Χάους (aka Genia Tou Xous aka Chaos Generation) – self-titled LP

Γενιά Του Χάους also began in Athens in 1982, under the name Αντικουλτούρα. Over their seven years of existence, they would become Greece's most influential punk band. Their two legendary LPs, to me, do a lot to sum up my idea of "the Greek sound". Unlike the more raw and wild sounds being produced in the worldwide hardcore explosion of the mid-80's, Γενιά Του Χάους have a more clean (yet organic and robust) production, relatively slower tempos, solid musicianship, and more melodies, especially in the vocals. The big draw is how dark and, dare I say, 'gothic' this sounds. The lyrics deal with depression, alienation, desolation, and the music matches this perfectly. The song "Προκατακλυσμιαίες Εικόνες" is a classic example of this, with its operatic vocal choruses set against a



charging punk beat. Or the first few moments of "Κοινωνικά Υποπροϊόντα", with its moody and distressed bass intro that leaps into pure hardcore action at just the right moment. While this band had plenty of hardcore moments, when they slow it down and hit the moodier mid-tempo songs (see: "Πόσο Μακριά"), that's when the brilliance really shines.

Both LPs were released by Di-Di Music, a gig organizing unit in Athens. The self-titled LP in 1986, and Ρέκβιεμ LP in 1989. Both are rare and expensive, but well worth the effort. Song for song and production-wise, I prefer the self-titled LP. Ρέκβιεμ LP, which is incredible too, has a more 'metal' production and slightly more straight-forward songwriting, which make it the ever-so-slightly lesser album.

I hear this band is playing around in Athens these days, if someone somewhere could get me a shirt, I would make it worth your time. =)

3. Αντίδραση (aka Antidrasi aka Reaction) – Κατάσταση Κινδύνου LP (aka Katastasi Kindinou aka Danger Situation)

Αντίδραση also began in Athens, 1985. Some may cite them as Greece's first real hardcore punk band, and their 1989 debut 7" as Greece's first real hardcore punk record. Unlike a lot of Greek bands, Αντίδραση followed the short/fast/loud formula that most of the rest of the world adopted. Their classic records have the same kind of fuzzy blown-out guitars, gruff vocals, sloppy metal solos, and high-charge straight-forward drums that define a lot of South American hardcore. While there are flashes of more 'traditional' Greek ideas on the Ενάντια LP from 1991 on Wipe Out Records, their debut LP from 1990 on Wipe Out Records is my selection for the list because it's a little more raw and a little more wild. The progression from the first LP to the second LP is indicative of the longer term trend of Αντίδραση. They're still active today, but I think are now more of a clean-cut metalcore band. Not so exciting. But at least they're still political! I've been lead to believe both the Αντίδραση LPs are easy to find in Greece and relatively cheap. Let this choice be a reminder that Greece isn't some bizarre foreign land removed from the rest of the world, developing their unique punk scene in total isolation; there are short/fast/loud bands anywhere and everywhere.

4. Chaotic End - Μπροστά Στην Παράνοια LP (aka In Front of Paranoia)

Industrial Suicide may have had them beat by a year or two (they dropped their first demo in 1987 while Chaotic End didn't even start until 1989 in Athens), but nothing encapsulates the idea of "Greek crust" like the 1993 Chaotic End LP on Wipe Out Records. In the early/mid-90's, Greece had all sorts of amazing crust bands, taking the ideas of classic English bands like Amebix and Axegrinder and contemporary American bands like Nausea and Neurosis and molding them into something interesting and unique. Industrial Suicide went on to form Naytia, Chaotic End went on to form Anasa Staxti and Forgotten Prophecy and then Hibernation (who are perhaps the most well known Greek crust band at this point), and of course bands like Negative Stance and Panikos need mention. And still this style lives on, more on that soon.

All these bands had their own unique sounds and ideas, so what makes Chaotic End the choice? I could sum it up by saying "they're the best" and that'd be accurate, but I'll try to get more detailed than that. I would say all the key elements of Greek crust are here: the minimal use of synths to provide atmosphere, the powerful and evocative gruff vocals, great dynamics and powerful riffs, the use of both fast and slow speeds (as in, actual hardcore parts are strewn about, not just constant meandering and plodding heavy crust chugging....although I really dig those kinda bands too), impeccable artwork, the clean-ish production, and that little indescribable something that generates the perfect crust atmosphere of depression and alienation. This record is a heavy cruster classic and contains all the elements of that style that make you want to smile and bob your head, yet has enough speed and intensity (especially on the B-side) that it should appeal to the punks too. (And certainly bands like Naytia and Negative Stance have enough speed and brevity to them that all punks should be able to circle pit freely and not worry about any encroaching metal influence.)

This record should be a tad difficult to find but only moderately priced. Definitely worth the hunt!

5. Panikos – Awakening from Lethargy LP

Few bands play what is, to me, "classic Greek punk" style, but the "classic Greek crust" style still plods along. While there are a couple newer bands to choose from, Hellstorm, Poreia Sto Perithorio, Epithanatios Rogxos, etc, my choice is an older classic band reformed. Whaaaaat??? Since when have I ever been in support of reunions???? Well, when your reunion is actually better than your "classic" era and also better than any newer contemporaries, and is a true return to action rather than just a cashing in, I think I can throw my support behind it.

The classic Panikos records from the 90's, the self-titled 7" and split 12" with WWK, show some HEAVY Greek crust with a lot of Neurosis influence. These records should be easy to find and cheap, and are essential on their own merits. The Awakening from Lethargy LP from 2011 shows these ideas updated with a stronger and harder 'rock' aspect while still maintaining its HEAVY crust aspects. Some songs are the best straight-forward crust songs of the year while others come across as boot-stomping anarchist drinking anthems. Samples and soundclips strewn about walk a beautiful line between creating some sense of atmosphere and being really corny. Overall, as a big fan of Greek crust, I found this record to be a true moment of joy, to find someone still playing the traditional style, playing it so well, and also showing some sign of progress and positive change.

Okay, that's the list! I hope someone out there found it helpful. I have almost every Greek punk record I need, if someone can hook me up with these I will buy them for high prices or trade kinda hard for them: Disturbing the Peace comp LP [Enigma Records 2], Antidrasi first EP, Pissa & Poupoula - self-titled LP, Rigma LP, Stateless in the Universe/Knallkopf split LP. And while we're talking records, still losing sleep over the Colombian stuff I'm missing: Ex-Kombro second EP, Fertil Miseria - Cadenas EP, Rasix/Sociedad Violenta split EP, Restos de Tragedia EPs. Write me at WhyDoTheyLive@yahoo.com if you want to sell or trade. Final thought, fuck big cities and hyped scenes, please keep punk away from fashionable/cool/attractive people and firmly in the mutant claws of the alienated, depressed, and freakish. Except Tony, he's really attractive but still fuckin PUNK. – Kamikaze Dan

Cheers Dan, you're welcome to stay at my house again for Greek Wine and Feta Cheese any time. / Tony

Report by GARRY BUSHELL, pix by MARTIN DEAN

BOLLOCKS

POGO PANK CORNER INTERVIEW THE BOLLOCKS FROM JAPAN. THE BOLLOCKS IS THE BOLLOCKS. THE BOLLOCKS WAS INTERVIEWED AT FUDUUBRAIN SHOP in 2010. TEXT TRANSLATED BY SOMEONE. THE BOLLOCKS IS: VOCAL ISHITOBI, GUITAR KON-DEN AND DRUMS YOH.

When did Bollocks start playing?
YOH: Band Start From 1996.I think to someone find any sex pistols site means name of bollocks. Band name of Bollocks got from sex pistols.
ISHITOBI: Sure I got it.

KON-DEN: Thats easy to feel simply name.Everyone feel to hear just a punk band.

Who are your main influences? Which bands do you love?
YOH: number one influenced is casualities. sencond is CONFLICT. also any others are BROKEN BONES,DEFIANCE.....
uuuuhhhhhh too many bands. do not forget ANTI CIMEX.
ISITOBI: I do not found them. too many bands influenced to me.
KON-DEN: Past time MAny bands influenced to me. Now I do not have nothing. If I dare to say, Bollocks played past years bands together with, OXYMORON, CASUALITIES and DEFIANCE.I bought their release stuf still. Latest fave band is HAT TRICKERS. Any time I come to see their GIG with fun.

Is this your complete discography? "Total Fuckin' Bollocks" "Here's a gift for you...Bollocks" split with Dick Spikie, split with ORdER, is there any other releases i'm missing?
YOH: Yes,I released any titles. But I do not remember tiles of complilation from HEREN of Oi and ADD complilation.
ISHITOBI: POGO & Oi CHESTA compilaton as self release. There are vol.1 and vol.2
KO-DEN: I do not remeber ant released stuff.....released split with DICK SPIKE 7inch.

Who is in the band? Your members also played in Dingo and Futureless System, is there any other bands related to Bollocks that we don't know??
YOH: I played futureless system only. never any more bands.
ISHITOBI: I slept in grave. hahahaha
KON-DEN: I sing band called Dingo. any other plays guitar ORdER on half years. Also I did play bass ORdER tour.

You toured europe a few years ago? did you tour anywhere else? how many times did you come over?
ISHITOBI: I do not remember what years on tour. we came to played any place. germany, france. czech republic and holland....
KON-DEN: we played many venue in germany.
YOH: Later Bollocks Euro tour, I visited Europe for 2 years.
YOH: about 30 time we played in europe. I do not think so.
ISHITOBI: 22 or 23 times I think, We stayed 22 days in europe.

What do your lyrics talk about? Anarchist Lyrics? What is your message?
KON-DEN:wrote felt live for angry, flustration, guess for against anything.
ISHITOBI: I do not wrote anything ever. hahaha but felt conflict something and conflict for around world.
YOH: warning for everything.
KON-DEN: cool!

When did Bollocks stop playing? and why?
ISHITOBI: Because YOH came to girl to europe. bastard!
YOH: hahaha I was gone crazy girl.
KON-DEN: I wanna just play DINGO. Thats good timing for start to DINGO.

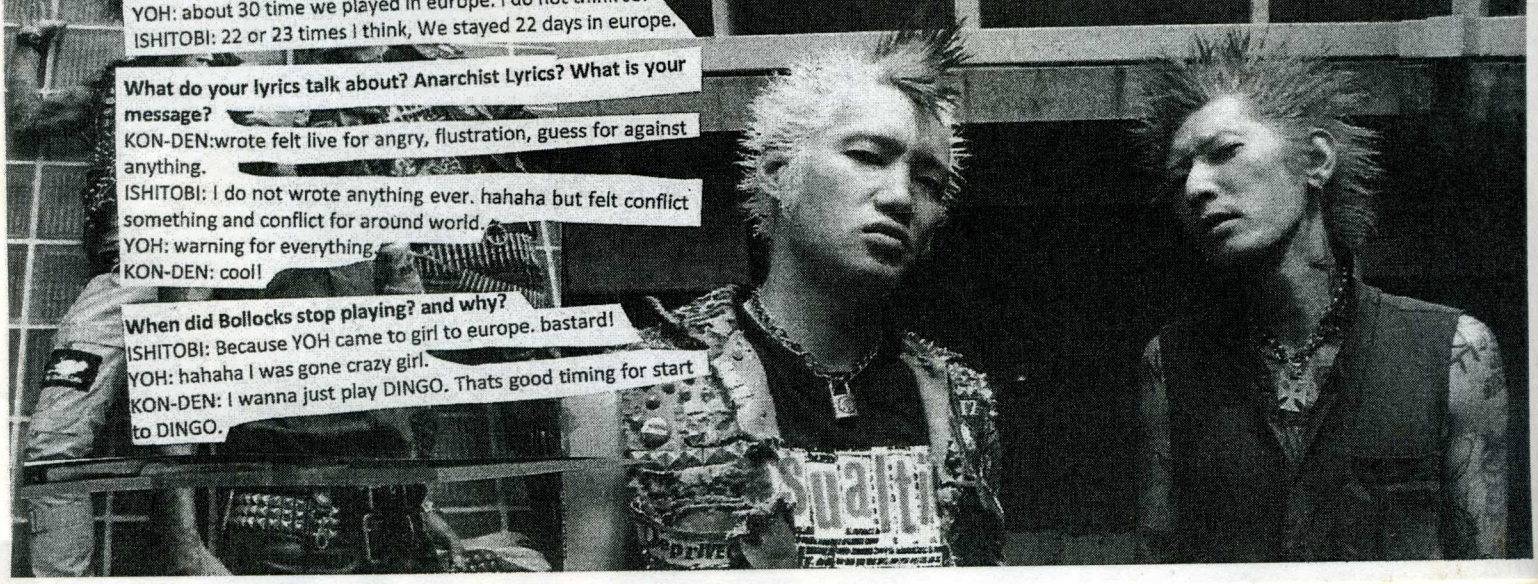
You reformed recently and played the Burning Spirits New Year gig, what was the reaction to your show? how has the punk scene changed since you first played? Now there is not as many spiky punk bands.
YOH: I do not remember. maybe we stop play band at 2002
ISHITOBI: I think so 2001??? Last Live with SLOWMOTIONS. thats worst gig ever. hahaha
KON-DEN: hahaha Thats real badly memory. We play just 4 songs. I think at date december 2001.
YOH:Just fun. but I was nervous for gig because we did not play BOLLOCKS for long time.
ISHITOBI:I do not think so crowd reaction. I was nervous too. but we have sense of urgency, I think.

KON-DEN: I got good crowd reaction though many burning spirits type bands play.
YOH: PUNK population has been declining. I think more lot of young punks. DO not worry, but I worried say goodbye to spiky hairs and mohawks. Do a Mohawks if you are punk.
ISHITOBI: People are not flashy. I think more better than a few years ago, I think. Maybe My selfish delusion.
KON-DEN: Boom is gone, who had vanished just crazy boom.
YOH: Badly. Thats real bad thing. I do not think to said spike punk as punk fashion.
ISHITOBI: I think so.
YOH: not as many spiky bands? Yes, I think so. Badly situation. Too bad. Thats wrong says spiky punks is fashion punks.
ISHITOBI: Yes,I think to could not spiky hair cos situation of work in japan. Thats too difficult to able to do spiky hair in japan.
KON-DEN: Japanese peopie has black hair, says strange japanese dye just a blonde. although got tattoed everyone gone away. Everyone is working to hide them. Bollocks is being more extravagant spiky bands are less.

What can we expect from Bollocks in the future? more shows? new LP? another tour? let us know!!
YOH: sure, manna do more shows and release something. need all! especially wanna come to brazil. of course wanna come to england. everywhere.
ISHITOBI: First,release new album. I wanna come to america. I wanna come to everywhere too.

KON-DEN: Where I can go on. but I do not play all time crowd fighting.

Finally, any last words or thanks?
YOH: punks unite and fight!! I never take a win
ISHITOBI: punk rock now!
KON-DEN: hahaha YOH is high volatge! you annoying.



FUK

FUK is the best band in the world. Therefore I had to interview Gabba—the best punk guitarist of all time. This interview was done in Japanese originally and was previously published in OLD FASHION magazine in Japan. Translation to English by Mrs Calvin Morris.

Hi Gabba. How are you? What are you up to right now?
I am in Leicester mixing 14 new FUK songs for 7 inch singles and compsilations to go out on Tardis Records, Gasmask Records and a few undecided labels around the world.

I am gutted I missed FUK and Disorder at Grosvenor Pub in south London the other night. My mates went to the gig and they said it was, as usual in south London, a total piss-up with delays and chaos, and some bands were only allowed on past midnight. How was it?
It was a great night! There was lots of drinking and I was happy that they served real cider behind the bar. All the bands went to schedule but Disorder managed to take their time and play well over midnight, playing until the plug was pulled! I know what you mean about chaos and delays. I have a bad memory about Grosvenor Pub from when Warhead was meant to play the Punk Picnic there. All the support bands played long sets and the time ran out and finally the pub had to close, so instead Warhead ended up playing a small room in a squat at 2 o'clock in the morning. It was shameful as Warhead came all the way to London from London and got messed around...

How was playing a gig with Disorder and Taf after all these years?
We have played with Disorder a few times now actually. Well, Taf is Taf... and he looks like a fat version of Jimmy Cricket!!!!

Do you think Disorder is getting better with time?
Disorder need a good singer as Taf can't sing and ends up playing bad. He is, in fact, a great bass player. Just check him out when he played in the Bristol band called "Da Review"! And of course he was great in Disorder when Boobs sang for the band in the 1980s. But most of the time, he doesn't care, instead he just likes having his fun! Disorder Disorder!!! I'll always be a fan!

Tardis Records just released the re-recorded FUK album on LP, and it's fucking great! How come you re-recorded the album?
We recorded it a few times but never got it quite right as Fran had only been in the band 4 days when he did the first recording. With time we have tightened our sound so the new version of the LP is how we wanted it originally. We think it's a good thing to put out different variations of our recordings. It makes it interesting and creative.

The LP sleeve is in tinfoil and it is amazing. But do you think this is enough to encourage the English youth to buy the record?
The record design is hypnotic! As soon as people see it they must buy it! It has set a very high standard in presentation. By contrast, CDs don't last as long.

What's next for FUK?
We will tour the UK and Czech Republic with Warhead in September, then we're off to Japan again in December. We will try to get as many gigs as possible for 2013.

How did you celebrate the Queens jubilee?
Our celebration was avoiding it ...

What will you do during the London Olympics?
Avoiding that too... It is brainwashing media crap for business not pleasure.

What do you think of TACOS UK?
I played the bow and arrow for them in 2005/6 ???

DISORDER

DISORDER is the best band in the world. Therefore I had to interview Taf—again—who is by far the best punk bass player of all time. This interview was done in Japanese originally and was supposed to be published in OLD FASHION magazine in Japan, but I messed up. Translation to English by Mr Calvin Morris.

Hi Taf. How are you? What are you up to right now?
I am ok, right now i am at the library doing this shitty interview for a crappy punk magazine done by a crazy swedish guy who emigrated to england.

I am gutted I missed FUK and Disorder at Grosvenor Pub in south London the other night. My mates went to the gig and they said it was, as usual in south London, a total piss-up with delays and chaos, and some bands were only allowed on past midnight. How was it?
I think that is bullshit because disorder played at 1 am in the morning, fuk was on at midnight the first band started to play at 9pm, then there was a polish band at 10pm so i think your friend is talking a lot of shit and probably was too drunk to remember it.

How was playing a gig with Gabba after all these years? I mean, Disorder and Chaos Uk musta played together a million times...
Yes it's easy to co operate with Gabba because we have known each other for many decades and understand our shit. The new band FUK is very tight and energetic and furious.

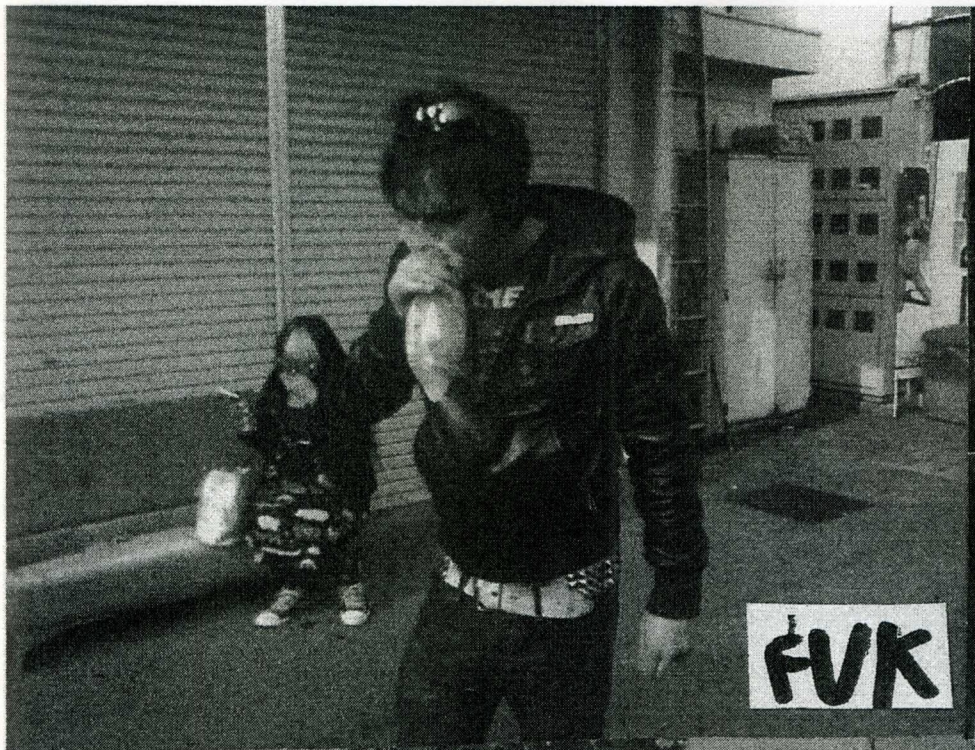
Do you think Gabba is getting better with time?
No he still can't play actually,

What's new for DISORDER?
Working on making a split 7" record with the Japanese band "stagnation" it will be available at first by "strong mind" record label in japan, then I am trying to make it with disorder records in UK and a American company in USA. DISORDER play at the grosvenor, stockwell on 12 october and recording studio on 13 october.

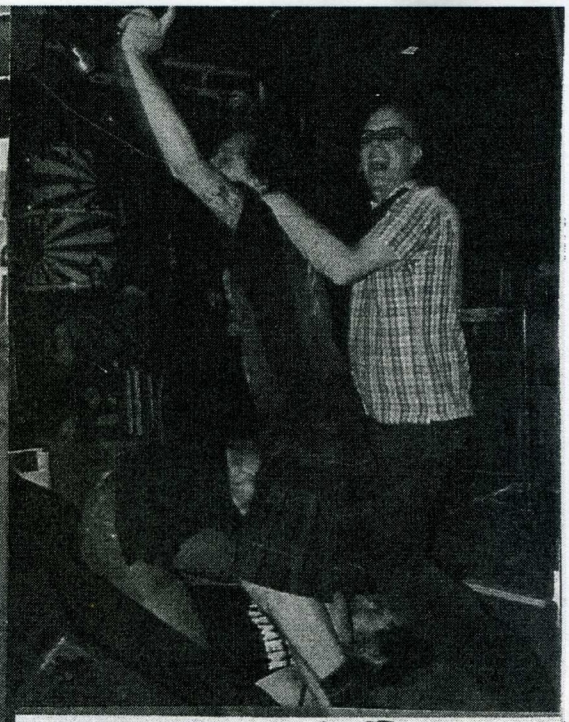
How did you celebrate the Queens jubilee?
We was having a jam in our rehearsal studio and drinking cider.

What did you do during the London Olymp
Nothing, it wasn't me.

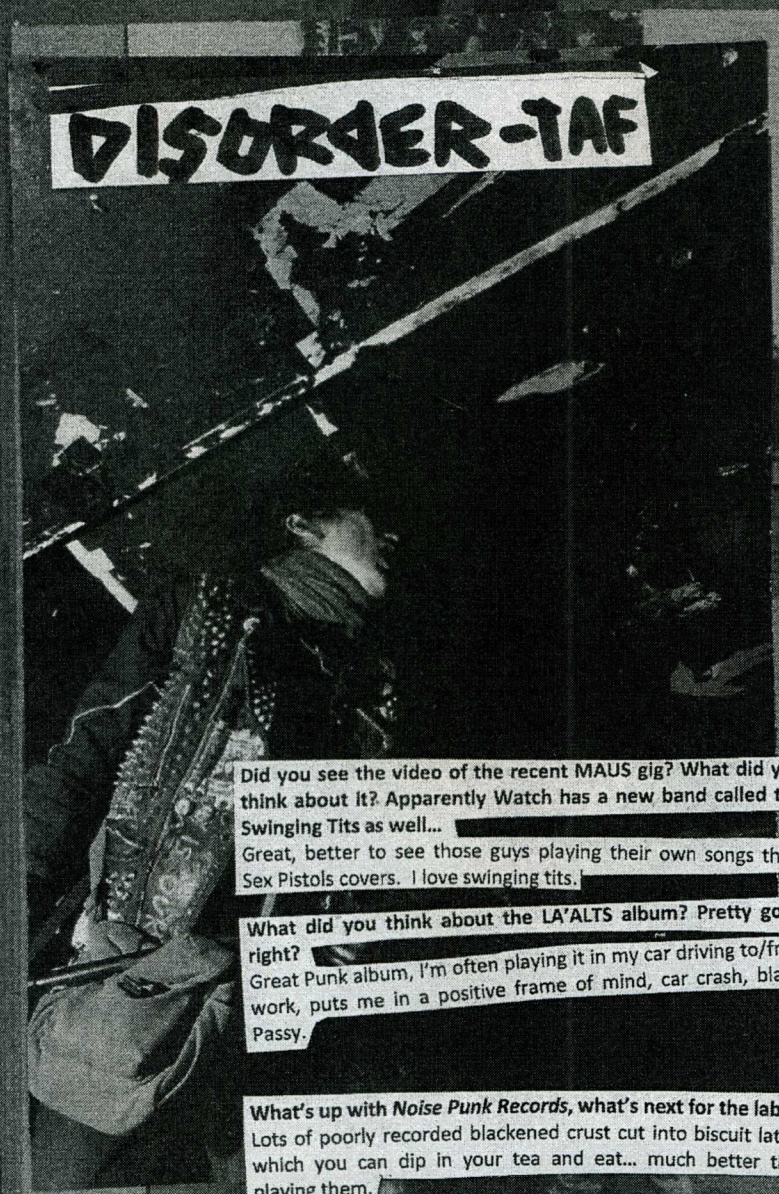
What's next for DISORDER?
Working on making a split 7" record with the Japanese band "stagnation" it will be available at first by "strong mind" record label in japan, then I am trying to make it with disorder records in UK and a American company in USA. DISORDER play at the grosvenor, stockwell on 12 october and recording studio on 13 october. don't repeat the same question.....



FUK



THE VERY BEER OF THE WANKYS



DISORDER-TAF

Hi Mark! The Wankys recorded the material for your second album earlier this year. Now it will soon be released by HARDCORE KITCHEN RECORDS in Japan. Can you say something about the album please?

Hello, we recorded the album in January at ForceFed studio in our hometown Leicester, the same place that we recorded all our others stuff and once again with the assistance of Duane. 15 songs in total, 12 new songs and we re-recorded the 3 songs from the split with Lotus Fucker as I was very dissatisfied with the sound on that one. I was very conscious of not wanting to make Hero part two album, so there is a variety of sounds and styles on this album, from fast Confuse flexi type songs, UK82 style, Rudimentary Peni style, ploddy punk and some medium paced catchy punk rock, all wrapped up in the Wankys sound. Talking of the sound, again I was very conscious of having variety throughout the recording and a lack of consistency. I'm happy. UK/European audiences will know some of the songs as we have been playing them live on the past few tours.

Why release it on HARDCORE KITCHEN RECORDS? Will the album get a vinyl release as well?

I never even considered any other Japanese label. Comet is my friend and gave the Wankys super tour support when we were in Japan in 2011. I hope it has many sales and good success for Hardcore Kitchen. Vinyl issue on SPHC (later in the year), Donkey Dan to the rescue.

The Wankys and Chaoschannel are touring the later USA this year. It'll be the second time for both bands in USA. Can you say something about the tour?

I'd imagine it will include many [redacted] party. We will play "Now That's Class" club in Cleveland, the best venue that we played in the USA last time but other than that I don't know anything apart from it's in November.

Tell me about the meaning about the song "ABC I LOVE NOISEPUNK"!

It's about several different things, it's the wankys theme tune (except we don't play it anymore as our bass player doesn't like it), it's about looking backwards with a smile, forwards with optimism, celebration of self.....

Any plans for The Wankys to return to Japan?

Not at the moment, the Wankys are living in a financial disaster area, too much touring and expensive recording has taken it's toll. We are more than skint.

Did you see the video of the recent MAUS gig? What did you think about it? Apparently Watch has a new band called the Swinging Tits as well...

Great, better to see those guys playing their own songs than Sex Pistols covers. I love swinging tits.

What did you think about the LA'ALTS album? Pretty good right?

Great Punk album, I'm often playing it in my car driving to/from work, puts me in a positive frame of mind, car crash, blame Passy.

What's up with *Noise Punk Records*, what's next for the label?

Lots of poorly recorded blackened crust cut into biscuit lathes which you can dip in your tea and eat... much better than playing them.

Anything to add?

Hello to my friends.

REVIEWS

SINCE EVERYONE JUST COPY MYSTYLE OF REVIEWING I COULD NOT BE ARSED TO LISTEN TO ANY MORE SHIT RECORDS SO I ASK PHIL TO WRITE SOME LINES FOR THE ZINE ABOUT NEW RECORDS CHEERS PHIL – SORRY TO THOSE WHO SENT ME FUCKING RECORDS

Muddy Shallow – DEMO CDR 2011

Driving, rocking hardcore from this new band. No idea if any members have played previously in other bands or not but the vocalist sounds familiar. 4 blasts of straight ahead Japcore that reminds of Bastard, Gauze, Judgement etc. Thunderous drumming is backed by killer guitar riffs and gang choruses. This is a mix of old school and modern Japanese Hardcore with proper song structuring, without the distorted fuzzy noise of a lot of bands these days. Pretty naff name but I loved this and would definitely like to hear more from this band.

Sekai – Potatoes Strange Man Demo CDR

6 track CDR released in 2011? Good heavy bass lines, catchy guitar riffs and a strong Japanese accent from the vocalist. This sounds like a mix of Garlic Boys and newer bands such as Rough Stuff, Reject. It has a street punk feel to it on some of the tracks but they also slow it down at times and it all makes for an interesting listen. I'm sure something was lost in translation with regards to the title of this release!

Mold – 5 Track Demo CDR

Vicious and nasty 5 track blast that combines chaotic grind with elements of sludge / Hardcore. Luckily the tempo is kept up pretty much throughout and it certainly carries the power that this style needs. No cookie monster vocals (unusual for grind bands, especially from Japan) the vocalist screams / spits out anger like he's on a one man killing spree. This is definitely not just another blast-beat-by-numbers band; they manage to keep the sound pretty varied from start to finish. Similar to Realized but with more intelligible vocals (if I could decipher them of course)

Scalpel Succubus Bitch – Grave Your Money CDR

3 track CDR from the pits of hell! This sounds like it was recorded in a cave somewhere whilst satanic sacrifice took place all around them. The vocalist sounds like he's choking on acid and the whole sound is ear piercing with treble. It's like an aural descent into madness, despair and destruction. This is pretty terrifying stuff. I guess fans of Sex Messiah would lap this up.

Boston – X Demo CDR

With all 5 song titles containing an X in them somewhere and the name of the band and this demo, you would probably be safe betting your life that this would be straight edge worship of the highest order. Personally, I'm not a fan of SxE stuff much, mainly because it sounds to clean and samey to my ears. So naturally, I didn't expect to dig this at all. BUT...it's so catchy I can't stop playing it! I suppose it sounds like a heavier Gorilla Biscuits crossed with Testu Arrey. Samples of baseball commentary start and finish this strong demo. In between are nearly 6 minutes of rocking hardcore. Two thumbs up!

3 Minutes Overdead – Ultra 1st Demo M78

Crazy 4 track demo (although only 3 are listed), I think these are their first recordings? This is off the wall distorted and chaotic. Like a mix of Order, Slowmotions, Futures and Chaos CH. Seriously though, this is nuts but if you like any or all of the bands mentioned above then I guess you'll flip out to this.

Picnic – Picnic CD

Crazy stuff from Japan here! The first track leads you to believe you've picked up a techno release as it starts off with dance beats until they gradually get drowned out by a wall of feedback. From then on, it's devastating grind / hardcore all the way.

Metallic riffs and duel screamed vocals relay the sense of anger and anguish. Lots of time changes abound flitting from full on blast beats to pseudo metal undertones leading to relentless hardcore madness!

This band reminds me of Clotted Symmetrical Sexual Organ as they were also hard to pin down and off the scale for weirdness. The hardcore parts seem to bring to mind Driller Killer as it's growly, down tuned scandi style riffing. Listening to this CD, you never really know what to expect next, which is great as if they stuck to any one of these styles throughout it would end up boring. This is certainly NOT boring!

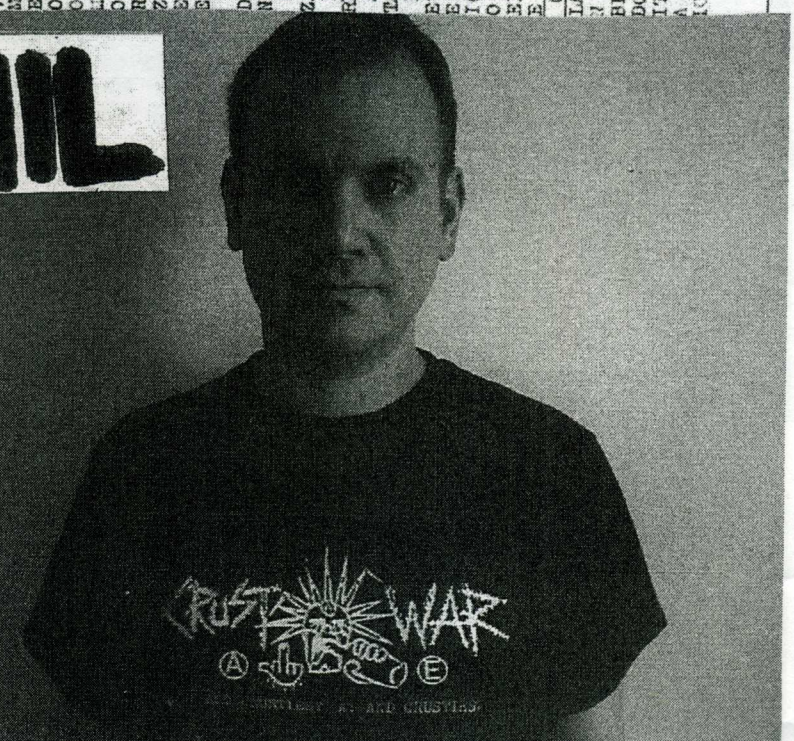
Acute – CDR

This is the follow up release to their 7" from 2010 and honestly, I don't remember playing that EP too much but this is either down to me being lazy or the band have made a MASSIVE improvement! The only similarity I can draw to the EP is the great artwork on both releases. This is far too cool to just be a CDR release. 7 tracks that do not let up for a minute and are in the same hardcore field as bands like Slang, Reality Crisis, Forward but more musical in structure. There seems to be a lot of traditional sounding singing on a few tracks but then they speed things up another notch and the result is burning sprits punk rock that we know and love. I was mightily impressed with this release. This band deserves more attention for sure.

Y.D.B – 2011 Demo

3 track demo CDR from this new Japanese band. Pretty good stuff as it goes. I must listen to too much of this stuff as it's getting harder to make comparisons! This band reminds me of...it's on the tip of my tongue....ah sh*t, I guess the bands that jump out at me are Last, Garlic Boys, Tetsu Arrey, maybe a touch of Warhead (in the guitaring) on the first two tracks but this doesn't really sound like any of these bands particularly. It's catchy and fairly melodic but driving hardcore, the last track is a lot rockier, like a cross between Slowmotions and Zeke. It's a good demo for sure, enough for me to give it repeat listens, despite my boring and vague descriptions. If this band brought out a 7", I'd be on it. In fact I just realised I they have two other CDEP's out, must make note to obtain! No contact details on this so I can't help ya, sorry!

PHIL



V.A. – Nine States Chain Strength CDR

8 band compilation, all Japanese (just for a change!)

Bands are Nerd, Decide, Crudia, Discount, Life Consumed, GotcHA, Restrict, Atomic Throat. First up is Nerd with 2 short tracks of blown out thrashed violence. Like Confuse on speed. Duel vocals and rapid fire drumming. Decide follow up with 2 tracks of hate filled tracks about the horrors of war. Gruff vocals and a Varukers influence. Pretty forgettable stuff. Crudia is the only band on here that I've heard before as they had a demo out some time back. They come through here with a fuzzed out sound that reminds of a less chaotic and slightly slower D-Clone or Contrast Attitude. Again, you can hear that these guys have listened to 'Massacred Millions' more than a few times but their sound shows more experience. Best band so far for sure. Discount give up 2 tracks of screamed mosh-inducing metallic hardcore that are over before you can blink. Short but sweet. Life Consumed must be the stars of this compilation as they have their own separate lyric inner sheet. The singer barks loudly against a burly hardcore backdrop with occasional slower parts and metallic breakdowns that account for the fact that their tracks are considerably longer than others on this comp.Whoa! Hold on! GotcHA have upset the applecart with their one offering. It's a techno number that seems stuck on a loop. God knows what they're doing on here? Restrict then bring forth 2 tracks of pummelling metallic hardcore interspersed with bursts of intricate guitar leads. Is this live? It sounds like it was recorded in a hall somewhere. Nothing to get excited about anyway. Atomic Throat round things off with a 10 minute monster. Almost psychedelic burst of constant noise that makes you think you've gone insane and that time is in fact retreating backwards. After the first 7 minutes it explodes into something akin to Death Dust Extractor or Exit Hippies but stays seriously weird. I don't mind the latter stages of this track actually but it is eerie stuff. This is labelled as an EP for some reason and is limited to 200 copies and numbered. You can ask Kiroshi No records from Japan for a copy if at all intrigued.

Guevnna – 2012 Demo

2 tracks of evil doom / sludge from this mysterious band out of Japan. There is absolutely no information about the band or contact details supplied with this demo. The 2 tracks here are called Foul Tongue and Length Therapy. I have never really got this type of music to be honest, I enjoy bands like Coffins as they at least speed things up now and again but this just sounds like the intro to Black Sabbath's Iron Man over and over again to me. The second track is very slightly faster and more adventurous but it still clocks in at 7 minutes long which is the same as a whole decent punk EP! Lyrics to both tracks are included here but they're pretty much as vague as the music and don't say much apart from showing this band have a seriously gloomy outlook!

V.A. – Where Is Your Favourite Place? CD Compilation

This is a pretty obscure compilation with a mix of 21 bands and different styles. There is a large booklet that accompanies the CD with info on each band. Bands of note or of any interest to readers of this zine are Tasmanian Devil Never Die, No Eye, Local Altra, Bye-Ass and my own personal faves Desperdicio (band of the moment!) The other bands on here all fall within the melodic hardcore spectrum, some more poppy than others. It seems weird to hear the bands I have singled out playing alongside stuff that would be better suited to a label like Fat Wreck or something but in my eyes it's worth getting just for the Desperdicio track because as far as I'm aware, it's not from either of their demos or 7" on Overthrow. I am hearing good things about Tasmanian Devil Never Die and Bye-Ass from other punk stalwarts around Tokyo also so look out for future releases by these bands.

Scrum Half / Deride – Split CD (Crew For Life)

I got hold of this purely for my love of Deride and I'm glad I did coz they're on top form here. Catchy blasts of hardcore power, all clocking in at under a minute. This is brilliant stuff! Scrum Half are a new band to me but I guess they fit the Crew For Life label well as they're thrashed out USHC influenced punk. I enjoyed them too but it's the Deride songs that will remain on repeat, repeat, repeat, repeat...

V.A. – Disorderly Crowd CD Compilation

6 band compilation featuring old and new bands. Minimal packaging makes this look almost like a promo but it's an official release alright. Bands are Disaster (not the UK veterans) Disconnexion, Magyk, Mad Guillotines, Without System, Exorgrindst. Unlike you might think by the bands name, Disaster do NOT play D-Beat (shock horror) and instead play a tortured, twisted and dark sounding hardcore with lots of screams and wails. Disconnexion sound a lot like late era Discharge or Final Bombs on their 1st track. Their 2nd track on here 'Like A Bird Eye' is actually one of the stand outs on here, it rages along and tells racists to fuck off, which is always a welcome sentiment. They actually end up reminding me of Forward on their 3rd track before ending their appearance with a blazing cover of The Damned 'Love Song' which although somewhat less than vital is still well performed. Magyk churn out 3 tracks that are balls out rock and roll with widdly guitar solos and high pitched vocals, not bad but certainly not hardcore. Mad Guillotines continue to rock it out but lean more towards Broken Bones or Lipcream. I have to admit to liking their 3 tracks on here, good solid stuff. Gruff vocals, solid drumming and the occasional guitar licks have me tapping my toes and playing imaginary drums with two biro pens. Without System totally rule this comp with their 2 songs. The first one is 'No More War' and is by far the best track on this disc. These guys have been going for years now and hearing this, they are better than ever nowadays. Their second track is mid paced and less astounding to be fair. Exorgrindst sound a lot better than I would have expected from the name. Yeah they kick out the blast beats from time to time but it's not gore grind or some sick sh*t like that, more like very violent hardcore. Nasty!

V.A. – Twisted Generation Attack CD Compilation

This caught my eye purely for the inclusion of Nemesis and the cool cover artwork with a wolf's head. Other bands on here are Disoblige who despite the name (what the hell does it mean exactly?) refrain from blasting out war fixated d-beat and instead pound away at a vigorous tempo with tin pot drums and lightning fast chord changes. Next are Nemesis and as expected, they deliver the goods. At least one of the tracks is from their debut EP but perhaps these are different recordings? Snotty, aggressive and in your face hardcore that seriously reminds me of bands like Warhead and Judgement with maybe a touch of UK'82. Can't fault any of their stuff here. No One Else then blaze away 3 tracks that I really got into. 100mph thrashed out hardcore that blends into a dub style with echoing guitars and then back to bash your eardrums in again. I'd definitely like to hear more from this band. Jump Kaitai come next with female vocals and a complex sound. Short bursts of hectic but quite melodic hardcore. It's all over in the blink of an eye but yeah, thumbs up! Last band here are My Pleasure who are probably the weak link on this compilation. It's not that what they do is bad it's just average and I've heard too much of this style over the years that it just passes me by. I can't really knock their offerings here but I certainly wouldn't send out a search party for any of their other releases.

Shootmaster – Distortion & Punishment CD

6 track CD from this relatively new band that have been wrecking Japan lately. They have a split 7" out and a demo that was severely limited. This has an old school sound to it with rasping vocals and guitars and drums that sound like a less sloppy Disorder to me on some of these tracks. The stand out track on here is 'Saw Is the Family' maybe because it's the longest but definitely the most catchy. The riff throughout could sit well on Rudimentary Peni's 1st EP. This is a solid offering and I think more will come from this band in the near future.

V/A – Gifu City Hardcore Compilation

6 band compilation representing the Gifu City area of Japan, home to many a legendary act. The bands featured are: Breed / Septix / Dirt-D / Salmonella / Minderased / Stupid Trouble. Not sure when this came out (2011?) but it's a mix of old and new bands. First up is Breed with super catchy guitar riffs that are accompanied by ear piercing vocals. Their 2 tracks are blasted out in less than 4 minutes. Septix follow next and have a real trashy hardcore sound with rat-a-tat drumming and duel vocals that are spat out at a frenetic pace. Nothing groundbreaking, just thrashed

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out H/C punk with both tracks clocking in at just over a minute each. Dirt-D then give us their 2 efforts with aplomb. Slower in pace but no worse for it, the singer had a deep voice and the guitars are tight with the occasional well performed solo. Their 1st track is definitely better than their second as it's faster and more direct. It has a 'youth crew' vibe to it. Salmonella arrive with their one and only contribution to this compilation and immediately give it a huge dose of weirdness. 6 minutes of electronic noise with a dark feel. Like a cross between Caravana Anarquista and Merzbow. Minderased then arrive to make things interesting with their 2 ripping bursts of manic hardcore that are interspersed with an unexpected mix of 1000mph drumming and almost ambient interludes. It's like Napalm Death morphing into the Cocteau Twins and back again! Their second track is 58 seconds of crazed screaming to a background of chaotic waves of insanity. Like an acid-soaked brick in the face. Stupid Trouble finish things off with a well needed semblance of normality. Both tracks are speedy hardcore with harsh vocals and lots of time changes. They remind me of Jellyroll Rockheads and you can imagine them slaying live, heads down and trying to break the sound barrier. In summary, a varied and manic compilation that's certainly not to be filed under 'Easy Listening'

Anticlockwise (Japan) - 6 Tracks Demo CDR

This 3 piece knock out some short chaotic numbers here with a sloppy frenzy. The longest track checks in at 1:35 so this is pretty much over before you've had time to blink. The music is very eclectic, not blitzed out by any means, this ain't a speed fest but somehow the tracks seem to work with these durations. The vocals are spat out with a very Japanese drawl, pretty cool. The music reminds me of something like Kuhl used to play and there's a lot happening with the guitars. I dunno if you'd class this as alternative or what? If you wanna hear more for yourself go to: myspace.com/anticlockwisejp

The Go! – Fear By Five Demo

4 track demo released in 2012. The whole demo lasts a grand total of 6 minutes, which depending on your point of view could be timed to absolute perfection or to short and sweet. The sound recording is not the best to be fair. It sounds like someone recorded it on a cassette recorder while stood at the back of the practice room. It's not muffled to the point of obscuring the music but it carries a hollow and tinny sound that actually serves to make you feel like you are there with the band. The first time I played this it didn't stun me but after a couple more listens it's a grower. Once you get used to the poor recording quality and take a closer inspection at what lies beneath you unearth a tight and catchy bunch of short hardcore tunes that would manage to create a beer-soaked moshpit in many a venue.

TONY: THIS DEMO IS GREAT! REMINDS OF THE SWANKYS!! BUT SOUND IS SHIT!

Dance My Dunce – 3 Track Demo

Ok, this demo had me sold after 5 seconds of the first track. It's got a raw sound and a UK82 feel to it. I was instantly reminded of bands like Mau Maus (Society's Rejects Era), early Exploited (Punks Not Dead era) or more recently The Restarts (1st LP). The first track kicks out punk as fuck and then breaks down into a melodic interlude that totally takes you by surprise before smashing its way to the finale. It's worth it for this track alone. Track 2 is a jolly, Oi style number with no lyrics, just intermittent grunts of anger. Very enjoyable, makes me think of drinking a crate of beer at the seaside! The last track is more traditional Japanese sounding with rapid fire drumming and crazy guitar solos. It comes across like a cross between Gauze and The Discocks. Considering this whole demo lasts only 5 minutes in total, I was left wanting more (much more, I played it 4 times in a row) No track titles but the partially translated lyrics seem suitably crazy. These guys sound like they like a good drink! Excellent!

Band Of Accuse – 3 Track Demo

This is a fairly new band out of the Fukushima area of Japan. This demo sounds awesome. Comparisons could be made to Anti-Cimex, Crow, Judgement or perhaps a hint of Final Conflict. Crow definitely sprung to mind when I heard this. The music is fast, aggressive and well structured with great solos and passionate vocals.

This is no Disclose style D-Beat attack, just straight up raging hardcore and it's caught my attention for sure.

Rough Stuff – Still Loud Still Proud CD

I'm pretty sure this will have gotten a review elsewhere in this issue but I thought I'd do one just in case. This is the long awaited full length from Japan's premier Oi Punks Rough Stuff. This harks back to the golden age of bands like The Business, The Partisans, Blitz, Peter And The Test Tube Babies etc. Where as some effort at Oi from Japan are either dodgy in lyrical content or frankly piss poor musically, this absolutely nails that genres sound. The musicianship is tight, the vocals are accomplished and audible, the songs are upbeat and catchy. This is what 'street punk' or whatever it's called in 2012 *should* sound like. The stand out tracks for me here are 'Voice Of Youth' 'Geek Head' 'Anti-Politician' and the title track 'Still Loud Still Proud' There's not a dud on here though and I can't recommend this highly enough. From the minute I heard their 7" tracks and their offerings on last years 'Step into the Light' compilation LP I knew this band were worth keeping an eye on and this album has fulfilled that promise. Along with bands like The Erections, this bunch of 'erberts are living proof that Oi ain't dead!

TONY: I FUCKING LOVE ROUGH STUFF!!! BEST BAND EVER!! MORE ROUGH STUFF PLEASE!! YEAH LEWIS? ROUGH STUFF

V/A – Sound Or Music Continuo CD

Ok, hands up, I don't know when this came out but I'm guessing fairly recently and in any case it contains some bands that I was not aware of so I will arrogantly assume that 90% of people reading this don't know them either, making this (in my eyes) a worthwhile review. Bands that people MAY (or perhaps should) know are Disturd, Skizophrenia, Till Ewing, My Own Change. I will now painstakingly describe the lesser known bands for you (I'm SUCH a martyr!) **Post Crown:** raging, frantic hardcore with chaotic elements, pretty damn cool. **Underrage**: fast paced chordy & melodic hardcore with raspy screamed (and I mean screamed) vocals. The music's ok but that singer hurts my ears! One track is enough from them I reckon. **The Nothing Face Of Columbia**: Weird, Lo-Fi 80's sounding electronic stuff that sounds like a cross between Art Of Noise and Bis. I actually really like this! Nerd fact: The last 5 seconds are sampled from Scumputer 'Dance 2 Dis' **Hi-Cut:** Catchy, rocking hardcore with male / female vocals. Good stuff. **Pitty:** Short, fast, poppy and wacky. A touch of DK's here in the music, reminds me of Hi-Standard ('nuff said). **Feces:** Oi Oi! This sounds a lot like The Erections, Discocks, Tom & Boot Boys etc. upbeat pogo punk all the way; this put a smile on my face, great! **Live Clean Stay Young**: This band are great! It's catchy, melodic hardcore with bursts of killer guitars and gang vocals. Like a harder Leatherface musically. **Cynic-19**: Driving punk rock with some slower parts and really a really angry singer. Not bad at all. **Pinpricks:** I expected skate rock from this band and yeah, it came but this is not some weak shit, this rocks big time. They sound like they're on an urgent mission but having lots of fun along the way. All 3 tracks are top-notch here. **Dip Leg:** This band has the longest track on this compilation (5:14) but I don't know why as they're by far the most bland and boring band on here. That sounds harsh and they're ok at what they do but this is more emo sounding to me and that's never a good thing....(Yawn) Other bands aforementioned produce the goods here with their offerings with the pick of the bunch being Disturd for me with their 2 minute blast of Antisect worship. DARK!

Vaarallinen – S/T Demo Cassette

Holy Reverb!!! This is some amazing stuff out of Singapore (but sung in Finnish?). Totally ripping, super fast and catchy D-Beat that's backed up with cool echoed vocals. Straight ahead hardcore that lovers of bands like Kaaos, Totalitar, Krossa, Vaaska, Desperdicio, Disarm, Framtid, Aaritila, Heratys etc. will eat for breakfast. 10 songs of hardcore perfection. Seriously a band to watch out for. No matter that this style has been repeated hundreds of times, this still sounds fresh. If this had come from Europe, the name would already be all over punk's lips everywhere. You know when something is so good you instantly obsess about it and play repeatedly whilst searching for all or any details about the band? Well this is one of those tapes. Kill to obtain if necessary.

TONY: TOTALLY AGREE! THIS TAPE IS FUCKING GREAT!! IT'S RARE THAT I BOTHER PLAYING TAPES BUT THIS ONE IS WORTH IT, OVER AND OVER AGAIN AND AGAIN! PERKELE!!!

Truncheons – S/T EP (Distort Reality)

Debut EP by this much talked about band. The opening track 'Cashing in on Freedom' sounds like Contrast Attitude from their 'Sick Brain, Extreme Addict' 7" It's the fuzzed out guitars and drum loop that does it. This is noise core but not as we know it Jim! Faster than Nerveskade, Frenzy, Zatsuon etc. and its all the better for it. I've heard this style a million times now but this still appeals to me and I really like this 7" The second side just gets better, slight reverb on the vocals and a high end treble relentless D-Beat attack makes this EP a must have.

Slugz – Empty Space 7" (Cowabunga)

Great trashy hardcore releases from this bunch of helpless reprobates from stateside. This was recommended to me by a guy who KNOWS his punk, especially the US stuff and I have to say, it didn't disappoint. There's some killer hooks going on here and the vocals have a nihilistic content. Nearest comparison I can make is Brown Sugar but this is faster than their usual stuff. This is music to drink beer too, then crush the can on your forehead and play it all over again. 50 copies of this are pressed on 'slime green' vinyl but I don't know the total pressing. A gem of a 7"

Hoax – S/T EP

I think this is the bands 2nd EP officially but I have a feeling this was released before as a tour only 7" that was limited to 150 copies. Anyway, this has been given the deluxe packaging treatment with a fold out cover, all very clever. If you like bands like Vile Gash, Void and Migraine then this is for you. Buzzing guitars and semi-audible vocals and an evil hate vibe pour out through the whole EP. This is just nasty! Great violent hardcore with track titles like 'Suicide Pact' and 'Skills or Death'. I've heard this band are insanely scary live and listening to this I can well believe it.Yeah, I like it but it's not something I'd play on a daily basis or I'd probably kill someone I love.

Svart Stadhjalp – Lagenhetsbrak EP (Halvfigur)

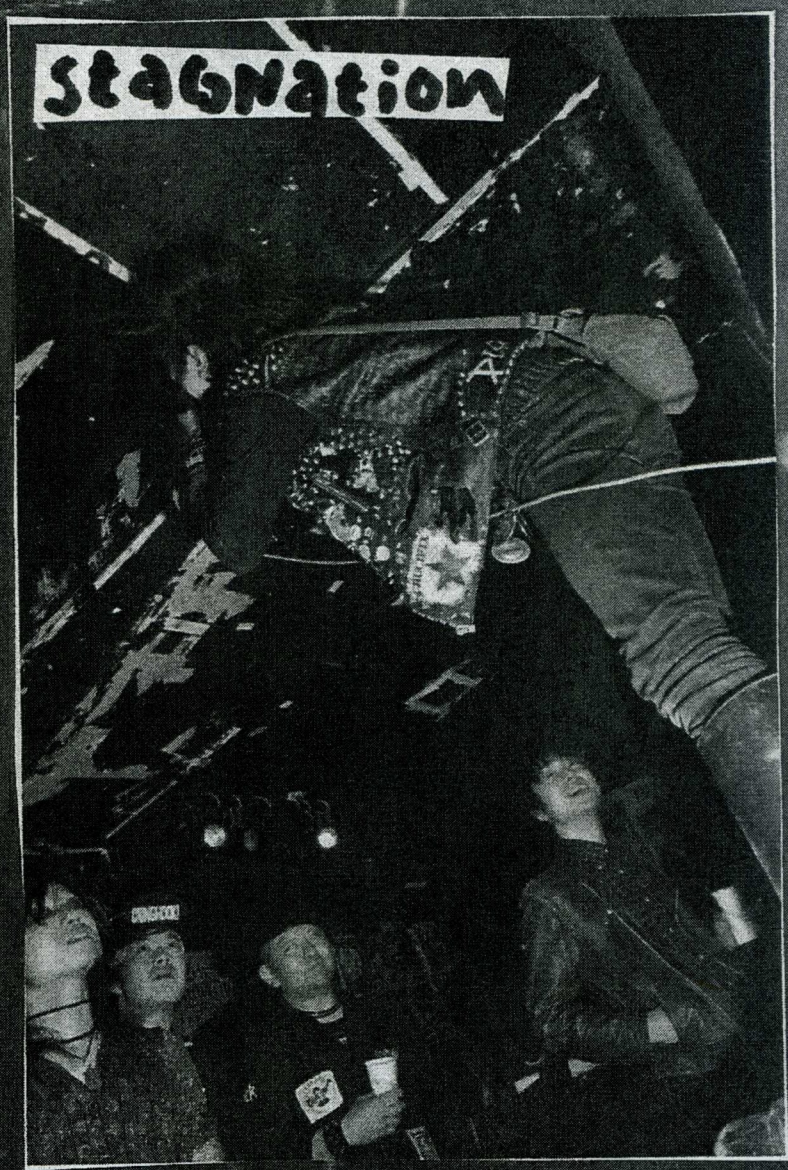
Limited to 200 copies this won't be around long and could possibly be sold out by the time you read this. Swedish hardcore with a USHC flavour. This is incredibly good actually. 7 tracks blaze by in a matter of minutes; they pretty much have the perfect length for an EP here. I ain't got a clue what they're singing about but it sounds like they mean it! This is like Regulations on speed

Stagnation – 3 Songs Covers 7" (Hardcore Survives)

Pointless? Yes. Essential? No. BUT you still need to hear this! Stagnation, a noise core bands from Japan for all you punks that have been in a coma for the past 3 years absolutely NAIL the 80's Disorder sound on this 7" 2 of the covers here are Disorder tracks and I swear, you couldn't tell the difference form the originals. What's amazing about that is how a Japanese band can sound SO UK'82! The last track is a Confuse cover but I won't spoil the surprise here by telling you which tracks are covered. I never though I'd be praising a one-sided 7" made up of ancient punk covers, but it seems that I am! 300 only, shifting fast so grab one any way you can.

Crosta – Nus A La Gola 12"

It seems like Spanish punk is the thing right now for a lot of folks out there as they keep producing wave after wave of killer bands, most out of Barcelona and Madrid. This is a strange 12" I fully expected to hear raging fast hardcore a'la Otan, Glam or DHK but instead this has a much more reserved, calmer and broody atmosphere to it. A lot like the Anarcho releases of yore. This could easily have come out in the mid to late 80's. I can hear elements of Flux of Pink Indians, The Mob, Lack of Knowledge and even the darker points of Rubella Ballet. I'm sure they are influenced by a host of old Spanish bands but I'm not so well up on that countries history if I'm honest so I can only pick out what I hear personally in this. The whole of side 2 is taken up by one long track that winds and changes throughout. Another nod to the old days? This is what I'd call hangover punk (I just coined that phrase) coz you could listen to this 'the morning after' with a herbal remedy of your choosing.



→TONY: OK SO REGULAR READERS WILL EXPECT ME TO PRAISE AZUSA AND STAGNATION AGAIN THIS ISSUE, RIGHT? WELL, TO BE HONEST, ON THE SPLIT WITH CONTROL, I BARELY NOTICED STAGNATION AS I WAS SMITTEN BY CONTROL. ON THIS COVERS EP THERE'S NO SUCH DISTRACTION. HOLY SHIT THIS BAND IS FUCKING GREAT!! BUY!!

End Of Seeds – S/T CD (Blood Sucker)
Another new band from Japan that have been slowly making waves. This is their debut 10 track CD on the legendary Bloodsucker records label. This speeds along like a turbo charged hot rod with the gear stick broken off in your hand and the brakes failing to respond no matter how hard you pump them. Yes, this rocks and fans of bands like Judgement, Lipcream, Tetsu Arrey etc. should seriously pick this up. If I'm being severely critical of this then I'd say the songs all sound pretty similar but seeing as they split rocks then that's fine by me. You can tell this is a proper band and the members must have some extensive experience. Or maybe they're just born this way over in Japan? Either way, this gets my recommendation.

Doom – Fuck Their Plutocracy (HG Fact)
6 track CD that's only available in Japan apparently? What can I say about Doom? 25 years they've been doing this now (on and off) and they still sound angry. This is a mix of new songs plus a couple of covers of Shitlickers (War System) and Celtic Frost (Nocturnal Fear). This is a lot more musical than I remember them sounding last time I played anything of theirs. Maybe veering towards to Wolfpack style of D-Beat but still keeping the sincere anti-capitalist, anti-police lyrics. Maybe it's because this is on CD that it doesn't sound as raw as say 'Monarchy Zoo' for instance. Worryingly, I liked the covers best on here which ain't a good sign but what do I know? Crusties everywhere will worship this I'm sure.

Slang – Glory Outshines Doom CD (Pizza of Death)
Ok, I'm not gonna lie, unless this band had suddenly added bagpipes and an accordion to the back line and issued an acoustic LP then I was 99% sure I was going to love this. And what do you know? I do. The last 3 LPs from Slang have raised the bar so high, not just for Japanese hardcore but for world hardcore in general. This is passionate music that is made for a reason. The thinking mans hardcore? Not quite but the lyrical content from KO is really admirable and equally important as the raging tunes on display here. There are still the metallic overtones but in no way are they cheesy, this album is rooted in pure hardcore punk. KO's vocals are probably the most distinct and powerful in the scene today and Kiyo's guitar work is jaw dropping. I just know that I'll still be playing this CD in 5 years time and be loving it. Best band in Japan today? I'd state a case for that. Do not let this release pass you by.

Gutter – Modern Decay Demo (Self Released)
This new band from Athens have produced some excellent punk rock here! Like a mix of the best of US and UK hardcore bands. You want comparisons.....of course you do..well OK, how about these then? Minor Threat, Zeke, Thought Crime, 7 Seconds, Varukers (early stuff), Black Flag. These are all shit examples but at times all of these bands spring to mind. They cover Void which is cool and well done too but they also choose to cover Reagan Youth and that doesn't float my dinghy much and is the only weak track on this. This demo has received dozens of plays since I got hold of it and that's a sign of quality kids! Expect to hear more from this band in the future.

Hoax / Sewn Leather - Split Flexi 7"
Wow this is weird.....not really at all what you'd expect from Hoax (is this even the same band??) Granted, the Hoax track is a total rager, fuzzed out hardcore, blazing stuff . It sounds like the same vocalist but something about this track reminds me of another band that I can't quite put my finger on. The second track (Sewn Leather's) is like some electro industrial hip hop mash up. This comes with minimal info on the sleeve except the lyrics for both songs.

Dawn of Humans – Blurst Of The Birdfish EP (Toxic State)
I know a lot of people who are really into this band but so far, they've been a bit of a letdown for me. The cover artwork on this is deranged to say the least. The guy must have been on LSD when he drew it. Come to think of it, the whole band was probably on some psychedelic substance when they recorded this too! I can appreciate any amount of weirdness most days and usually the weirder the better but this is just off the scale. I just found the first side boring. Side 2 is equally weird but at least kicks up a bit. This sounds like 'Cacophony' era Rudimentary Peni crossed with Chaotic Dischord. Even at a faster tempo this still does nothing for me. I'm patting myself on the back for making it to the end of the record.

The Injections – Attack Antiknock CDR
Limited to 100 only and already nearly gone, this 4 track CDR was recorded in Japan at the Antiknock venue. Sound quality is great and makes you feel like you're there bouncing around getting soaked in frothy beer. The stand outs here are 'Fuckin' Work' and the classic 'Oi to Nori' (of Discocks fame) I get the impression that the band could barely stand up when they recorded this but somehow they manage to hold it all together and produce some fun pogo punk. They won't be nominated for this years Mercury prize that's for sure! Do they give a flying fuck what I or anyone else thinks? I seriously doubt it. These guys should stay sober for long enough to lay down some tracks to vinyl, I'd be first in line to buy a copy!

TONY: PUNK RECORD NO.1 2012.

Hoax – [illegible] (Deathwish Kiiller)
[illegible] different every time I hear them. On this, [illegible] self-titled EP, they again go fo[illegible] broke on the packaging, including a large fold out poste[illegible] with artwork and lyrics to the 4 tracks supplied here. The [illegible]usic sounds slower than their previous output, very mu[illegible] like early Rudimentary Peni to these ears in the guit[illegible] tone and tempo. On two of the four tracks here they put [illegible]al to the metal and speed things up to their usual hardco[illegible]ury and I have to admit, I like them faster. This is a good EP but judging by the lyrics to these songs, these guys are in a fucking miserable place!

Corbata – 2012 Demo CD
Blistering hardcore infused grind attack from this new Japanese band, fronted by the ex-drummer of Dropend. This band fucks Dropend into a cocked hat, this is great! 5 tracks of total hardcore fury with lyrics sung in a mixture of English and Esperanto (!) Musically, I find comparisons to Cosmic Neurose, Die You Bastard, Total Noise Accord but this band still finds originality with its song structures. Truly devastating stuff! Expect a 7" with new material on Imminent Destruction Records very soon.

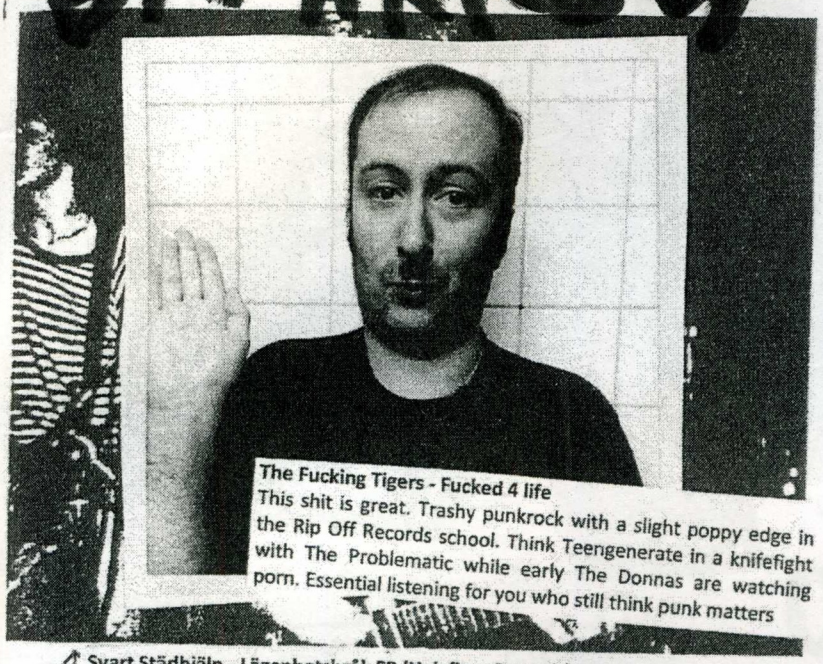
Vaarallinen - Hautausmaa Flexi 7"
Debut 7" issued in flexi format for extra punk points. As with their 2011 demo (previously reviewed here) this is top notch pseudo Finncore. These 4 songs are all good but not as immediately grabbing as their demo tracks, possibly because I now have high expectancy of them after hearing that tape. Still well worth tracking down while you can as it's limited to 300 copies and already sold out practically everywhere.

Permaculture – Swallow What You're Given 7" (Inflammable Material)
Nicely done vinyl issue of the demo from earlier in the year. 4 tracks here that transport you back to the halcyon days of anarcho peace punk. Immediately Crass circa 'Penis Envy' springs to mind along with bands such as Internal Autonomy, Contravene, Arctic Flowers etc. This is really good stuff, when the guitars kick in they give the sound a raw edge and really beef things out. This is pretty much flawless and a must have if you like that style of punk.

Anger Burning – When? 12"
This is storming! This is like a remake of Discharge 'Why?' in 2012. The songs blaze by and ooze fury. Considering this style has been completely done to death, it says a lot about the quality of this band that something like this can still sound essential. Spiky tops and stud lovers will adore this release. A welcome return to form from this Swedish band.

Syphilitic Vaginas – MMVIII 7"
At last! A brand new 4 track 7" from this one man package of satanic insanity. No idea what any of these tracks are called as they're all written in Kenji but 3 of them are the foul gruff motor driven sickness that you have come to expect from SV. These tracks sound like leftovers from the split with Abigail to me but who cares? Not me. It's another one for the collection that's for sure. The last track on the EP is a strange, almost ambient funeral march affair that I kept expecting to burst into some powerful blast of metallic hardcore. It didn't. Collectors note: 100 of these came on pink vinyl with a sticker.

EVANDE BEGRAVD
GUEST REVIEWS
MISSBRUKARN
BY MARKUS



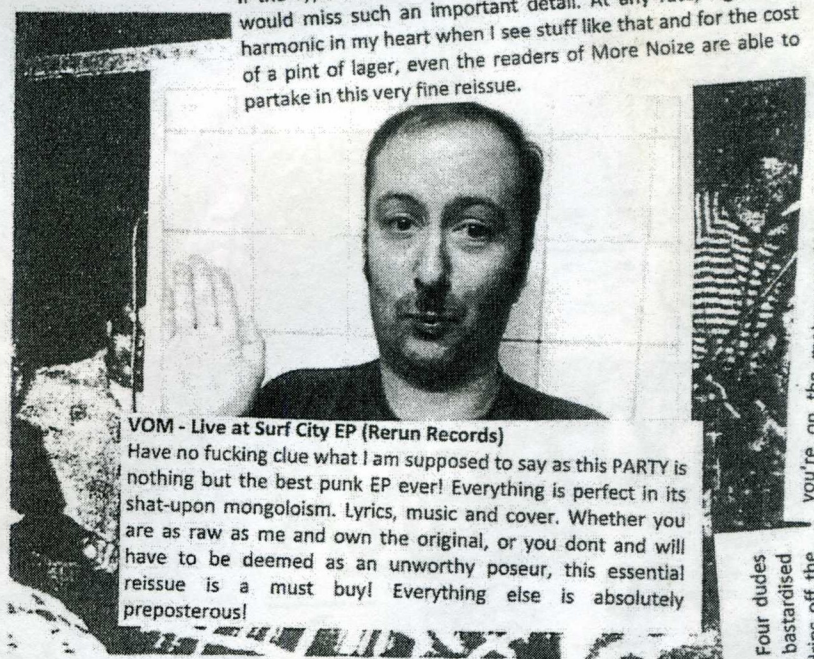
The Fucking Tigers - Fucked 4 life
This shit is great. Trashy punkrock with a slight poppy edge in the Rip Off Records school. Think Teengenerate in a knifefight with The Problematic while early The Donnas are watching porn. Essential listening for you who still think punk matters

Svart Städhjälp - Lägenhetsbråk EP (Halvfigur Records)
Creamy seven track debut-EP by Svart Städhjälp from Malmö Crime City. The band hangs out somewhere in the nomansland between fast crust and old school USHC. With this first release these lads from Skåne is confidently making a place for themselves in the Swedish punk and hardcore elite. Primarily the A-side is really fucking good and the first three songs, the manic discharge "Sån Djur", high velocity missile "Lägenhetsbråk" and the attitude of "Håll Din Käft" already sound like modern classics but even the flip-side's "Sista Bossen" and "Chanserad" are top notch. Extra plus points for a close to perfect production by Tommy Tift, thin and rattling but at the same time with enough heaviness to make it stand out. Like the cream on the mashed potatoes, underground hero Mike Diana has made an awesome cover in his classical psychotic and chaotic style. The EP is pressed in just 200 copies and I would be very surprised if it is not entirely sold out by the time Tony has managed to stick this issue of More Noize in a photocopier to sweat it out for you fucking idiots.

Nitad - Rastlös & Vild LP (Mourningwood Recordings)
It is always nice when bands get better and better. Nitad belongs without a doubt to this rare breed, the opposite is far to often the case when it comes to punk & HC bands. "Rastlös & Vild", the group's second LP, clearly is their best material to date. The opening track is an unrivalled punch in the face and the fact that it is liberally borrowing from Pissed Jeans superhit "False Jessii Part 2" does not bother me very much. Then the album continues with one kick on the bollocks followed by another. The sound is raw and trashy without losing the punch and it works perfectly with vocalist Moddes rabies-like scream-vocals. I appreciate that both sides of the LP ends with somewhat more trippy songs, "Ingenting ska inget ha" and "Tryggheten", which nicely make a break from the preceding hc-explosions. Attention hardcore talibans! This is called dynamics which create space and excitement in the music. Also worth mentioning is the fantastic cover art, made by no less than Mikael Dalnäs—responsible for the cover of More Noize #7—a black and white genuinely uncomfortable nightmare scenario of skulls, tombstones, crosses, syringes, broken teeth and staring eyes. This is a quality product from the very start to finish and Mourningwood Recordings is thereby proving once more that they are currently one of Sweden's most interesting record label.

Los Llamarrada - Gone Gone LP (SS Records)
Los Llamarrada has without a doubt belonged to the last few years best and most musically forward-looking bands. These Mexicans have been pissing in their [illegible] underground with their screeching, ominous psych-punk. Their third record Gone Gone Cold, which unfortunately is the bands swan song, was written and influenced by the ongoing drug war in their home town Monterrey. Musically they're taking their suffered sound further a few steps, meaning this record is far from an easy listening. The LP creaks, shakes, breaks and whistles, its' stripped down sound picture suggests something sinister and threatening lurking in the shadows. Music that sounds like it's close to collapsing but that somehow it holds together at the seams. "Gone Gone Cold" is really not a record for everyone, but if you let yourself be sucked into the musical abyss there is no coming back. It's difficult to come up with any direct comparions with other bands, occasionally you could possibly hear echoes of Red Krayola and early Amon Düül II. But mostly it just sounds like Los Llamarada. A grade as good as any and if you're interested of high quality contemporary psychedelia, this record should be acquired immediately.

Rottweiler – I'm Down/Wanna Be Your Friend 7" (Sing Sing Records)
Fantastic reissue-label Sing Sing Records offers a welcomed reissue of Swedish power pop/pub rock-stompers Rottweilers first and only seven inch from 1980. This is the first time I hear the band and they are definitely stroking me the right way. It sounds like Dr Feelgood meets Eddie Meduza (Swedish rockabilly 'raggare' rebel) meets something poppy and plainly retarded. I especially like Håkan Schülers snotty vocals, sounds like the bloke is lisping which really improves the retarded vibe. Both songs are really good but the A-side "I'm Down" is easily the best of the two. If we're basing any judgement on the picture of the group on the sleeve I think Rottweiler wanted to play modpop but totally failed both musically and stylistically. They rather look like The Roaring Cadillacs (the afore-mentioned Eddie Meduza's classic backing band) than The Jam and this is something we should be happy about, modpop a la late 70s and early 80s is without any exception nothing but utter shite. On the back cover of this very well made reissue (as is always the case with Sing Sing) we're informed that "Rottweiler is booked por letter or telephone". No fucking clue if the typo was like that in the original but I doubt Sing Sing would miss such an important detail. At any rate, I get very harmonic in my heart when I see stuff like that and for the cost of a pint of lager, even the readers of More Noize are able to partake in this very fine reissue.



VOM - Live at Surf City EP (Rerun Records)
Have no fucking clue what I am supposed to say as this PARTY is nothing but the best punk EP ever! Everything is perfect in its shat-upon mongoloism. Lyrics, music and cover. Whether you are as raw as me and own the original, or you dont and will have to be deemed as an unworthy poseur, this essential reissue is a must buy! Everything else is absolutely preposterous!

White Load - Pig Eyes/Little Black Pig 7" (Kenrock Records)
Aaaaaaarghhh! White Load manages to achieve such a fucking raw sound picture, this is exactly how hateful and pissed-on hardcore/noise-rock is supposed to sound. A noisy, sloopy and primitive drum beat framed by tortured swinelike-vocals that howls over razorsharp guitars where the fucked-up chords can barely be distinguished. Record under discussion is the third for the band and it is the second on Kenrock Records from Gothenburg, Sweden's absolutely best/worst recordlabel. This one-sided seven inch on sexy mint green vinyl kicks off with a manic discharge entitled "Pig Eyes", barely a minute of distilled denial of life. But it's on the second track, "Little Black Pig", where White Load fully proves their capacity. The tempo is properly pulled down and an extremely primate riff hustles with tortured vocals, hate, contempt and pure nihilism. White Load takes trashrock to its absolute point zero and off course do I love the fuckers for this apathetic "cultural achievement"

Heil Hitlers & The Fashionable Americans – S/t 7"
Ok this is not even funny. It's actually offensive. Four dudes dressed in womens wear and SS insignia howling a bastardised form of punk rock. Sounds like when the blood drips off the syringe and you doze in heavenly rainbow colours and filthy

you're on the motorway doing 120 kmph. This should be banned.

#10
Noise
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